A TRANSCRIPTION FOR WIND ENSEMBLE OF SUITE I FROM JOHANN HERMANN SCHEIN'S *BANCHETTO MUSICALE* (1617)

A DISSERTATION

SUBMITTED TO THE GRADUATE SCHOOL

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

FOR THE DEGREE

DOCTOR OF ARTS

BY

BRUCE E. MCFARLAND

DISSERTATION ADVISORS: DR. JODY NAGEL AND DR. THOMAS CANEVA

BALL STATE UNIVERSITY

MUNCIE, INDIANA

JULY 2018

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ACKNOWLEDGEMENTS

Many thanks to all the members of my doctoral committee: Drs. Jody Nagel, Thomas Caneva, Caroline Hand, Eric Hedin, and Chris Van Hof. Dr. Hand, thank you for the idea and encouragement to do this topic. I was able to begin and finish because of your ideas, influence, and encouragement. Thank you, Dr. Caneva, for your invaluable suggestions for the transcription. Thank you, too, and all the members of the BSU Wind Ensemble for making the lecture recital possible. Dr. Nagel, your intelligence is beyond; your insights regarding the three guidelines for composing, arranging, and transcribing are invaluable. Dr. Hedin, I could not have made it without your insights and encouragement at critical points. Dr. Van Hof, I will treasure your encouraging words forever, and may your guidance along with the encouragement from all you regarding publication prove fruitful.

I am incredibly grateful to Dr. Mark Mordue. Your proofreading and editorial prowess are second to none. It would have to be a mighty small jot or tittle to escape your comb. This would not have happened nor have been nearly so successful without your help. Thank you.

I was greatly encouraged by communication with Fred Allen. Fred gave me insights into specific sources for percussion ideas appropriate to music in the early Baroque. The percussion colors included in the transcription were a direct result of his help. Thank you, Fred.

Many thanks to Terrilyn Shepherd for her translation of the preface to *Banchetto Musicale*. Context is everything. Understanding the composer's intentions in his own words goes a long way toward comprehending a piece, especially the more subtle aspects.

Thank you Peter and Anna, as well as Rebecca & Joel, Barnabas, Tabitha, Priscilla, and Silas, Ruth, Sarah & Jose, Paul & Sarah, for your understanding through all of this. Finally, I must thank my wife of almost 37 years, Paula McFarland. She has worked as much or more than I to complete this project. "Many women have done excellently, but you surpass them all!"

ABSTRACT

DISSERTATION: A Transcription for Wind Ensemble of Suite I from Johann Hermann Schein's *Banchetto Musicale* (1617)

STUDENT: Bruce McFarland

DEGREE: Doctor of Arts

COLLEGE: Fine Arts

DATE: July 2018

PAGES: 129

This dissertation presented a transcription for modern-day wind ensemble of Suite I from *Banchetto Musicale* (1617) by Johann Hermann Schein. Included is: a brief history of the use of transcriptions in the wind ensemble literature; a discussion about the purpose of transcriptions in the wind ensemble repertoire; a brief biography of Johann Hermann Schein, establishing his position in music history; a description of the importance of the *Banchetto Musicale* in the history of music; and an analysis of Suite I describing how the variation principle is applied, with transcription and conducting considerations, for the Padouana, Gagliarda, Courente, Allemande, and Tripla.

INTRODUCTION

Transcriptions in the Wind Ensemble Literature

The performance of transcriptions by wind ensembles is a practice that goes back to at least the 1700's.[1] The practice can be traced to the classical Harmoniemusik ensemble. Harmoniemusik, or Harmonie, is the term that refers to wind ensembles of the late eighteenth and early nineteenth centuries that were comprised of four to thirteen players. Mostly these groups were of six or eight players, usually with pairs of oboes, clarinets, bassoons, and horns.[2] Harmonie ensembles were one of the forerunners to the modern-day wind ensemble. Other forerunners were military bands, church bands, civic bands, and Russian horn bands.[3] During the eighteenth and nineteenth centuries, many original works were written for the Harmonie ensemble, but opera literature was often transcribed.[4] Johann Went (1745-1801) is best remembered for having transcribed more than 50 works for Harmonie from the opera and ballet literature.[5]

As an aside, Wolfgang A. Mozart (1756-1791) worked on a transcription of his own work for Harmonie so he would be able to reap the profits from his music before anyone else.

> I have no little work in front of me. By Sunday week my opera must be orchestrated for a band or someone will step in front of me and take the profit. In addition, I am to compose a new symphony! How to do all this, I know not! You cannot imagine what hard work it is to orchestrate such a thing to make it fit for wind-instruments without sacrificing the whole effect. Well, I must just spend the night over it…I shall work as fast as possible and, as far as haste permits, I shall do good work.[6]

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[1] Stephen L. Rhodes, "Harmoniemusik and the Classical Wind Band," in "A History of the Wind Band," 2007, accessed October, 19, 2017, https://www.lipscomb.edu/windbandhistory/rhodeswindband_04_classical.htm.
[2] Ibid.
[3] David Whitwell, *The Wind Band and Wind Ensemble of the Classic Period (1750-1800)*, vol. 4 of *The History and Literature of the Wind Band and Wind Ensemble* (Northridge, CA: Winds, 1984), vi.
[4] Rhodes, "Harmoniemusik and the Classical Wind Band."
[5] Roger Hellyer, "Went [Vent, Wend, Wendt], Johann," *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie and John Tyrrell, in twenty-nine volumes (New York: Grove's Dictionaries, 2001), xxvii: 284.
[6] Wolfgang Amadeus Mozart, *Letters of Mozart*, ed. Hans Mersmann, transl. M. M. Bozman (New York: Dorset Press, 1986), 199.

Went was not the only person transcribing music for winds. Emperor Joseph II (1741-1790) formed his own Imperial-royal Harmonie in 1782. In addition to Went's work, the music library of later emperors contained transcriptions by Wenzel Sedlak (1776-1851)[7] and, most likely, Josef Triebensee (1772-1846).[8] Sedlak wrote an authorized transcription of Beethoven's *Fidelio*.[9] Later in the nineteenth century Wilhelm Wieprecht (1802-1872), "one of the founders of the nineteenth-century band repertoire," wrote transcriptions and arrangements of Beethoven's and Mozart's symphonies.[10] Kevin Sedatole states that these transcriptions were "the basis of the band repertoire for almost the next one hundred years."[11] Early in the twentieth century, Percy Grainger (1882-1961) had this to say regarding the repertoire of the wind band:

> With the exception of the military marches almost all the music we hear played on *[sic]* wind bands (military bands) was originally composed for other mediums (for orchestra, for piano, for chorus, as songs for voice and piano) and afterwards arranged for wind band—and as good as never by the composer.[12]

In the twentieth century, however, many composers did transcriptions for winds of their own works, which were originally written for other mediums. A few notable examples are: *Variations on a Shaker Melody* and *An Outdoor Overture* by Aaron Copland (1900-1990), and *Chester* and *An Overture for Band* by William Schuman (1910-1992).[13]

The practice of transcribing music for wind ensembles continues in the twenty-first century. Six examples are: *Contre Qui Rose*, Lauridsen/Reynolds (2006); *O Magnum Mysterium*,

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[7] Roger Hellyer, "Sedlak, Wenzel," *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie, in twenty volumes (London: Macmillan Publishers Limited, 1995), xvii: 100.
[8] Roger Hellyer, "Triebensee, Josef," *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie, in twenty volumes (London: Macmillan Publishers Limited, 1995), xix: 141-2.
[9] Hellyer, "Sedlak, Wenzel," *The New Grove Dictionary*, xvii: 100.
[10] Kevin Lee Sedatole, "Jacob Druckman's Engram: a Wind Transcription of His Prism for Orchestra, Movement III, After Luigi Cherubini" (DMA treat., The University of Texas at Austin, 1994), 8-9.
[11] Ibid., 9.
[12] Percy Aldridge Grainger, *Lincolnshire Posy* (Grafton, OH: Ludwig Music Publishing Company, 1987), 75.
[13] Sedatole, "Jacob Druckman's Engram," 10-11.

Lauridsen/Reynolds (2003); *Rest*, Ticheli (2010); *Lux Aurumque*, Whitacre (2005); *October*, Whitacre (2000); and *Sleep*, Whitacre (2003). Of the six transcriptions listed, four were produced by the composers themselves.

In 1998, Brian Hopwood submitted a dissertation in which he analyzed "programming practices at conventions of the College Band Directors National Association"[14] in the years between 1951 and 1995 inclusively. Hopwood was able to obtain and analyze the programs of 84% of the concerts performed at the national and regional CBDNA conventions during this period.[15] Hopwood concluded that during the period of his study:

> Original compositions were performed most often, followed by transcriptions, marches, solos with wind band, solos with transcribed wind band accompaniment, and works for wind band and chorus. There was an obvious variance in the type of music programmed during each nine-year period; however, statistically significant changes in the programming did not occur over the time from 1951-1995.[16]

Timothy A. Paul investigated the recent programming of the top wind groups at Pac-Ten and Big Twelve universities in 2011 and 2012 respectively. Paul compiled the information for his studies from actual concert programs of concerts that were performed from the fall of 2002 through the spring of 2009. Paul was trying to determine if a core repertoire was present in top-tier music programs. Paul reported many observations while searching for an elusive core repertoire. Of interest for this study, Paul observed that the Pac-Ten and Big Twelve universities commissioned many new pieces in the seven-year period in his studies, 26 and 30 respectively. Yet, of the music performed during the period of the studies, 29% of Pac-Ten universities'

[14] Brian Keith Hopwood, "Wind Band Repertoire: Programming Practices at Conventions of the College Band Directors National Association" (DMA diss., Arizona State University, 1998), title page.
[15] Ibid., iii.
[16] Ibid., iv.

programs[17] and 32% of Big Twelve universities' programs[18] consisted of transcriptions or arrangements.

14% of the 1,000 works featured in volumes one through ten of *Teaching Music through Performance in Band* are transcriptions, arrangements, or editions (see definition of "edition" by Johnson on p. 19).[19] When transcriptions written by the composers themselves are taken into account, along with a few pieces where the arranger or editor was not overtly acknowledged in *Teaching Music through Performance in Band*, the proportion climbs to 16%, one third of which were published in the twenty-first century (see **Appendix F**). This is not an insignificant amount.

The Purpose of Transcriptions

Defending his colleague's performance of a string orchestra transcription of J. S. Bach's (1685-1750) *"Goldberg" Variations*, BWV 988, L. Michael Griffel, the chair of the undergraduate music history department at the Juilliard School, wrote:

> "Why not?" The practice of taking music written for one medium and performing it on another has been around for centuries—and for a variety of reasons. When one instrument or instrumentalist was unavailable, whatever players and instruments were at hand were utilized. When a town possessed no opera house but its people wanted to hear the latest hit by Verdi or Wagner, they could play it on the piano in a transcription, perhaps one created by no less a composer than Franz Liszt. Or when performers simply had a hankering to play cherished music that had been written for some other instrument, they just got hold of a transcription of the piece for their own instrument…
>
> Transcription was a way of showing admiration for the work of another composer, whether from an earlier time or a contemporary, and of bringing it to a wider audience.[20]

Franz Liszt (1811-1886), transcribed works by Franz Schubert (1797-1828), according to

[17] Timothy A. Paul, "Pac-Ten Wind Ensemble Programming Trends," *Journal of Band Research* 47, 1 (Fall, 2011): 51.
[18] Timothy A. Paul, "Programming Practices of Big Twelve University Wind Ensembles," *Journal of Band Research* 47, 2 (Spring, 2012): 13.
[19] Richard B. Miles, ed., *Teaching Music through Performance in Band*, in ten volumes (Chicago: GIA Publications, Inc., 1997-2015).
[20] L. Michael Griffel, *The Juilliard Journal*, "The Whys and Wherefores of Transcription," February, 2013, http://www.juilliard.edu/journal/whys-and-wherefores-transcription.

Alan Walker (b. 1930), for three reasons: (1) to promote Schubert's name, as he was not well known outside of Vienna, (2) to stretch piano technique (double entendre intended), and (3) to broaden Liszt's repertory.[21] David Wilde (b. 1935), English pianist and conductor,[22] who won First Prize in the Liszt-Bartók competition in 1961,[23] points to an additional motivation for Liszt's transcriptions of great composers, that of making available in an alternate format music that would otherwise be inaccessible to some people (such as his transcriptions of Beethoven's symphonies).[24]

Gunther Schuller (1925-2015), American composer, conductor educator, writer, publisher, and record producer, promoted the use of transcriptions in the wind band repertoire. In a speech to college band directors at a CBDNA conference, he said:

> My next point may be of some surprise to you. It concerns the matter of classical or symphonic repertoire and transcriptions. I think you all do far too little of classical or symphonic repertoire and transcriptions. Leave some room for the best music that is not indigenous to your field. There are many reasons. The most important is that you should not cut yourself and your players off from the mainstream, from the main tradition of our musical heritage.
>
> While there are many wonderful things you can learn from new music, alas, there are also many other things which you cannot learn from new music. There are many precious values and profound depths of expression in the music of master geniuses of the past of which we should not deprive ourselves and our students. You are far away from the world of the *Eroica*, the Mahler Third, Stravinsky's *Petrouchka*, the Brahms Fourth, and the Tchaikovsky Sixth. Bands cannot flourish very long without learning from the greatest monuments of the western civilization.[25]

Along similar lines Robert Biles writes, "Transcriptions allow musicians to perform

[21] Alan Walker, *Reflections on Liszt* (Ithaca, NY: Cornell University Press, 2005), 29.
[22] "Wilde, David," *The Oxford Dictionary of Music, 2nd ed., rev. Oxford Music Online*. Oxford University Press, accessed April 18, 2017, http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e11049.
[23] Alan Walker, ed., *Franz Liszt: The Man and His Music* (London: Barrie & Jenkins, 1970), xi.
[24] David Wilde, "Transcriptions for Piano," in *Franz Liszt: The Man and His Music*, edited by Alan Walker, 168-201 (London: Barrie & Jenkins, 1970), 168.
[25] Gunther Schuller, cited in: John W. Knight, "The Enduring Value of Great Masterpieces," in *The Interpretive Wind Band Conductor* (Galesville, MD: Meredith Music Publications, 2007), 84.

music they might not otherwise have the opportunity to play."[26] Biles points out that, to the degree that the music chosen for an ensemble is the curriculum for that program, transcriptions are able to expand the curriculum.[27]

In writing about transcriptions of Wagner's music for wind band, Frederick Fennell (1914-2004) wrote that it is a "fact that many people have always felt that [Wagner's] music sounds better when played by a band than it does in its original orchestral setting."[28] While Fennell agrees that, "Wagner's music does sound *marvelous* when played by a fine band,"[29] he quickly points out that the statement that, "Wagner's music…sounds *better* [when performed by a wind band] is open to considerable debate."[30]

Johann Hermann Schein (1586-1630) in Music History

When Johann Hermann Schein's (1586-1630) father died in 1593, his family moved to Dresden. Schein was 13 years old when his formal music training began. At that time he joined the Elector of Saxony's Hofkapelle as a soprano.[31] Four years later, in 1603, Schein was admitted to Schulpforta, a school near Naumburg known for its instruction in music and the humanities, where he learned music first from Bartholomäus Scheer and, from 1606, Martin Roth (1580-1610).[32] Schein finished at Schulpforta in 1607, then in 1608 entered the University of Leipzig with a scholarship to study the liberal arts and law.[33] While a student at Leipzig

[26] Robert Logan Biles, "Johannes Brahms, Vierzehn Deutshe Volkslieder, WoO 34, nos. 1-14, an Arrangement, Transcription and Pedagogical Rationale for Wind Band" (DMA diss., University of Nevada, Las Vegas, 2012), 1.
[27] Biles, "Johannes Brahms," (DMA diss.), 2.
[28] Frederick Fennell, *Time and the Winds: A Short History of the Use of Wind Instruments in the Orchestra, Band and the Wind Ensemble* (Huntersville, NC. NorthLand Music Publishers, 2009), 29.
[29] Ibid., 30.
[30] Ibid.
[31] Kerala Johnson Snyder, "Schein, Johann Hermann," *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie, in twenty volumes (London: Macmillan Publishers Limited, 1995), xvi: 612.
[32] Ibid.
[33] Ibid.

University, in 1609 at the age of 23, Schein made his first publication, *Venus Kräntzlein*, a secular vocal work with text he wrote.[34] After he finished his work at Leipzig, Schein worked in Weissenfels for a friend, Gottfried von Wolffersdorff, as the music director at Wolffersdorff's house, and tutor of his children.[35] Wolffersdorff subsequently recommended Schein to Duke Johann Ernst the Younger at Weimar, in whose court he became the Kapellmeister in 1615.[36] Just over a year later he became the *Kantor* of Thomaskirche at Leipzig, the identical position J. S. Bach (1685-1750) would occupy a hundred years later, where Schein's duties included being the choral director at Nicholaikirche, and teaching singing and Latin grammar in both places.[37] His most famous pupils were poet Paul Fleming, and composer Heinrich Albert.[38]

In *Study Scores of Musical Styles*, Edward Lerner declares Johann Hermann Schein is "a German master of the early Baroque."[39] Schein is noted by Manfred F. Bukofzer as "one of the famous Quartet of S's in early baroque music."[40] The other three members of this famous quartet are Jan Pieters Sweelinck (1562-1621), Heinrich Schütz (1585-1672), and Samuel Scheidt (1587-1654). Wolfgang Caspar Printz (1641-1717), who wrote *Historische Beschreibung*, "the first major German history of music,"[41] marked Schein, Schütz, and Scheidt "as the leading composers of their time."[42] David Crook declares that Printz' evaluation of these composers "has never been seriously questioned."[43] George Buelow lists Schein, Praetorius (1571-1621),

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[34] Snyder, "Schein, Johann Hermann," *The New Grove Dictionary*, xvi: 612.
[35] Ibid.
[36] Ibid.
[37] Julie Anne Sadie, ed., "Schein, Johann Hermann," in *Companion to Baroque Music* (New York: Macmillan, Inc., 1991), 214.
[38] Ibid.
[39] Edward R. Lerner, *Study Scores of Musical Styles* (New York: McGraw-Hill Book Co., 1968), 163.
[40] Manfred F. Bukofzer, *Music in the Baroque Era: From Monteverdi to Bach* (New York: W.W. Norton & Company, 1947), 75.
[41] George J. Buelow, "Printz, Wolfgang Caspar," *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie, in twenty volumes (London: Macmillan Publishers Limited, 1995), xv: 274.
[42] Ibid.
[43] David Crook, "Germany and Central Europe, *ii*: 1600-1640," in *European Music 1520-1640*, ed. James Haar

Scheidt, and Schütz as the most important composers of German sacred music in the seventeenth century.[44]

Banchetto Musicale in the History of Music

Schein's compositional output was almost exclusively vocal music.[45] However, Schein composed a purely instrumental collection of dance suites under the title *Banchetto Musicale*, meaning "Musical Banquet." Though the movements of these suites are titled with dance names, Schein himself said that these dances were "more 'for the ears' than 'for the feet.'"[46] Published in 1617, the *Banchetto Musicale*, was most likely composed earlier as *tafelmusik* (i.e., table music) when Schein was working for Wolffersdorff or for the Duke at Weimar.[47] Kerala Snyder, writing in *The New Grove Dictionary of Music and Musicians*, says that the *Banchetto Musicale* "marks a high point in the history of the variation suite."[48] This achievement is quite remarkable when one considers that Paul Peuerl (1570-1624), a German contemporary of Schein, is credited with the creation of the variation suite, and Peuerl's variation suite was published only six years before the *Banchetto Musicale*.[49] With so many testimonies regarding his work, I consider Schein to be one of the most important early Baroque composers.

Schein's *Banchetto Musicale* was influenced by Paul Peuerl's collection, *Newe Padouan, Intrada, Däntz unnd [sic] Galliarda* (1611),[50] which, as previously mentioned, is the first known

(Woodbridge, Suffolk, UK: The Boydell Press, 2006), 355.
[44] George J. Buelow, *A History of Baroque Music* (Bloomington, IN: Indiana University Press, 2004), 223.
[45] Buelow, *A History of Baroque Music*, 223.
[46] Cited in: Maureen Epp and Brian E. Power, eds., *The Sounds and Sights of Performance in Early Music: Essays in Honour of Timothy J. McGee* (Burlington, VT: Ashgate Publishing Company, 2009), 220.
[47] Snyder, "Schein, Johann Hermann," *The New Grove Dictionary*, xvi: 615.
[48] Ibid.
[49] Othmar Wessely and Dorothea Schröder, "Peuerl, Paul," *Grove Music Online*, *Oxford Music Online*, Oxford University Press, accessed December 16, 2016, http://www.oxfordmusiconline.com/subscriber/article/grove/music/21512.
[50] Snyder, "Schein, Johann Hermann," *The New Grove Dictionary*, xvi: 615.

collection of variation suites.[51] Peuerl's composition features 12 sets of dances. Ten of Peuerl's dance suites have four movements in each: Padouan, Intrada, Däntz, and Galliarda. The other two sets have two dances each: Padouan and Däntz.[52] Peuerl's collection is based on pairs of dances, one in duple meter and the other in triple. Schein's *Banchetto Musicale* has two pairs of dances in each set, the Padouana-Gagliarda and the Allemande-Tripla with a Courente separating the pairs.[53] Peuerl's dance movements were grouped "by common tonality and similar thematic material" into suites.[54] Schein did likewise in the *Banchetto Musicale*. In the preface to *Banchetto Musicale* Schein stated that the movements within each suite "well correspond to each other in *tono* (key) and *inventione* (composition)."[55] When we look closely at Suite 1 later, we will see that this is indeed the case. The *Banchetto Musicale* was written "for all kinds of instruments, but preferably viols."[56] The designation "all kinds of instruments" certainly leaves room for a transcription for wind ensemble to conceivably be in the composer's intentions for his music.

DEFINITION OF TERMS

Hemiola

The term "hemiola" designates the ratio 3:2. In ancient music this applied to musical pitch. When applied to a vibrating string, the ratio of 3:2 produces the interval of a 5th. "Hemiola" was first used in the fifteenth century to describe a rhythmic relationship, meaning

[51] Othmar Wessely, "Peuerl, Paul," *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie, in twenty volumes (London: Macmillan Publishers Limited, 1995), xiv: 604.
[52] IMSLP, "Newe Padouan, Intrada, Dantz [*sic*] und Galliarda (Peuerl, Paul)," accessed Jan. 20, 2017, http://imslp.org/wiki/Newe_Padouan,_Intrada,_Dantz_und_Galliarda_%28Peuerl,_Paul%29.
[53] Snyder, "Schein, Johann Hermann," *The New Grove Dictionary*, xvi: 615.
[54] Crook, "Germany and Central Europe," 366.
[55] Cited in: Bukofzer, *Music in the Baroque Era*, 113.
[56] Johann Hermann Schein, *Sämtliche Werke*, edited by Arthur Prüfer (Breitkopf & Hartel, Leipzig, 1901), i, XI-XVII, XXIV, XXVII-XXXV, 65-73. *Banchetto Musicale* title page.

three beats taking the time of two;[57] "…in the modern metrical system [hemiola] denotes the articulation of two units of triple metre as if they were notated as three units of duple metre."[58] To understand this, an example from the seventeenth century would be, Act 4 from *Le bourgeois gentilhomme* by Jean Baptiste Lully (see **Figure 1**).[59]

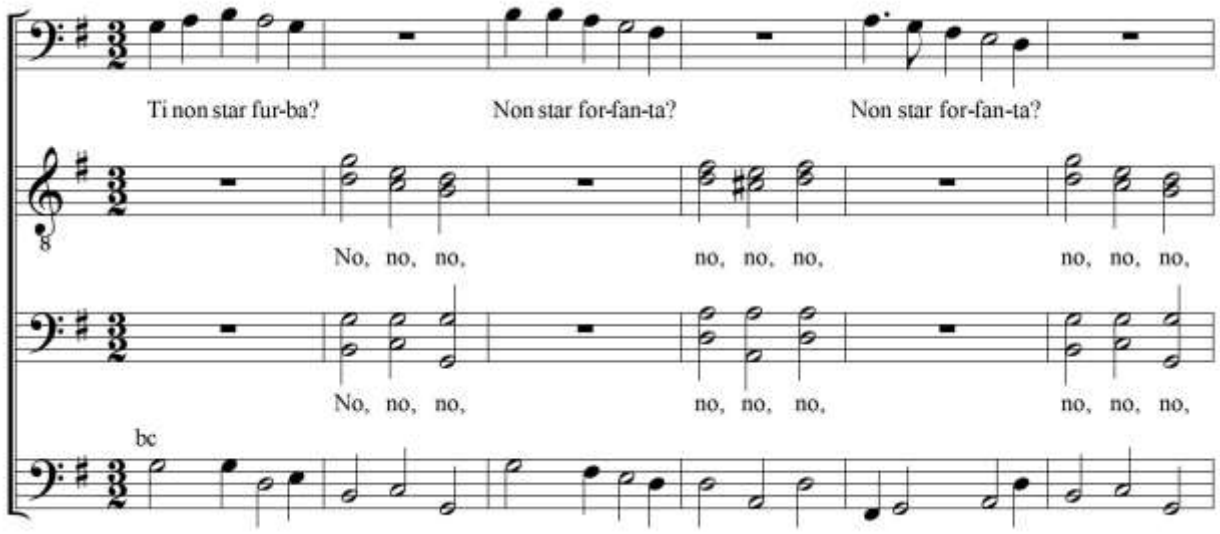

Figure 1. Hemiola example: Act 4 from *Le Bourgeois gentilhomme* by Jean Baptiste Lully. This example is copied from the referenced *New Grove* article.

Transcription/Arrangement

When researching the definitions of "transcription" and "arrangement" one finds considerable confusion. "The terms transcribe and transcription are sometimes used interchangeably with arrange and arrangement. Often, however, the former imply greater fidelity to the original."[60]

Rather than discuss the differences in the definitions in many of the authoritative music

[57] Willi Apel, *Harvard Dictionary of Music, 2nd ed*., (Cambridge, MA: Belknap Press of Harvard University Press, 1972), 382.
[58] Julian Rushton, "Hemiola," *The New Grove Dictionary of Music and Musicians, 2nd ed*., eds. Stanley Sadie and J. Tyrell, in twenty-nine volumes (New York: Grove's Dictionaries, 2001), xi: 362.
[59] Ibid.
[60] Don Michael Randel, *The Harvard Dictionary of Music*, 4th ed. (Cambridge, MA: Belknap Press of Harvard University Press, 2003), 58.

sources, the definitions found in the *Grove's Dictionary* over the decades are a good illustration of the problem. The *Grove's Dictionary*, through the first five editions and subsequent reprints spanning the years 1889-1975, was consistent in defining arrangement as "a more literal reproduction of an original [than a transcription… A transcription takes] greater liberties with the original, but [does not treat] it as freely as would be done in a paraphrase."[61]

By 1980, however, the definitions officially reversed. In *The New Grove Dictionary of Music and Musicians* (1980), transcription is defined as "almost literal" and arrangement is said to take liberties with the original.[62] Then, in 2001, the definitions in the *New Grove* reverted to the earlier definition.[63]

Alan Walker is an English musicologist who is known for his three-volume authoritative biography of Liszt.[64] Walker writes that Liszt coined the terms "paraphrase" and "transcription," at least as these terms apply to music.[65] Walker states that Liszt used the term "transcription" to refer to a re-writing of a musical composition that is faithful to the original. The term "paraphrase" applied to a re-writing of music that was free, and allowed the arranger to do as he or she pleased with the original.[66]

It is interesting to note, given his British Commonwealth heritage, that Percy Grainger's

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[61] C. Hubert H. Parry, Bart., "Arrangement" *Grove's Dictionary of Music and Musicians, 5th ed*., ed. Eric Blom, in nine volumes (New York: St. Martin's Press, Inc., 1954) i, 223.
[62] Malcolm Boyd, "Arrangement," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, in twenty volumes (London: Macmillan Publishers Limited, 1995.), i: 627.
[63] Ter Ellingson, "Transcription (i)," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed February 21, 2017, http://www.oxfordmusiconline.com/subscriber/article/grove/music/28268; Arnold Whittall, "transcription," *The Oxford Companion to Music, Oxford Music Online*, Oxford University Press, accessed February 21, 2017, http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e6882.
[64] John Tyrrell, "Walker, Alan," *The New Grove Dictionary of Music and Musicians, 2nd ed*., eds. Stanley Sadie and J. Tyrell, in twenty-nine volumes (New York: Grove's Dictionaries, 2001), xxvii: 28.
[65] Alan Walker, Maria Eckhardt, and Rena Charnin Mueller, "Liszt, Franz," *The New Grove Dictionary of Music and Musicians, 2nd ed.*, eds. Stanley Sadie and J. Tyrell, in twenty-nine volumes (New York: Grove's Dictionaries, 2001), xiv: 768.
[66] Walker, Eckhardt, and Mueller, "Liszt, Franz," *The New Grove Dictionary*, xiv: 768.

perception of the distinction between the terms "transcription" and "arrangement" is very similar to that of Liszt's distinction between the terms "transcription" and "paraphrase" with "arrangement" and "paraphrase" having essentially the same meaning. Grainger, while corresponding with Frederick Fennell about composing music for the newly formed wind ensemble, "inquired if Fennell would be interested in 'some of [Grainger's] transcriptions (rather than arrangements—since [he had] altered no notes, nor added any)."[67]

In her dissertation, Mary-Jo Grenfell, Professor at Salem State University in Salem, MA, defines "transcription" as opposed to "arrangement" thusly:

> To clarify: Two terms that are often used interchangeably, yet incorrectly, are "arrangement" and "transcription." The term "arrangement" is used when it is assumed that the arranger has taken artistic and creative liberties with an original composition. This could mean removing or reworking difficult passages so that the music can be played by a younger, less experienced ensemble. It could also mean that the piece has been completely re-composed and the original composer is simply given credit for the initial musical ideas, even though very little is left of the original. The term "transcription" refers to those pieces that generally adhere closely to the original and have simply been adapted for different performance ensemble—orchestra to symphonic band, for instance. In the case of a transcription, very little about the musical material has been changed, except perhaps the key of the piece and the type and number of instruments used.[68]

In this dissertation, I will follow in the tradition of Liszt, Grainger and *The Harvard Dictionary of Music*, 4th ed., regarding the use of the term "transcription." Hence, a transcription is the re-writing of a composition for a different instrumentation that is a faithful recreation of the original. A transcription that is well done might possibly be mistaken as having been written by the composer himself or herself. In a transcription, measures will not normally be added or deleted. The melody, harmony, rhythm, and form will be rewritten for the new instrumentation with as little change as possible. This is as opposed to an arrangement, in which liberties may

[67] Frank L. Battisti, *The Winds of Change,* (Galesville, MD: Meredith Music Publications, 2002), 57.
[68] Mary-Jo Grenfell, "An Analysis of the Wind Scoring Techniques of Antonín Dvořák and Transcriptions of Selected Works for Wind Ensemble" (DA diss., University of Northern Colorado, 2004), 4.

have been taken with the original, including developing the melody, changing the harmony, and/or rhythm, and adding or deleting some of the music, or simply changing its form.

Variation Suite

The variation suite is a multi-movement composition created by Paul Peuerl.[69] Peuerl's variation suites were based on four dances: Padouan, Intrada, Däntz, and Galliarda.[70] Each of Peuerl's variation suites is unified by the theme of the Däntz, and the other three movements are variations of that theme.[71] Schein's variation suites in the *Banchetto Musicale* have the dance pairs Padouana and Gagliarda at the beginning, and end with an Allemande and Tripla; the aforementioned dance pairs surround a Courente in the middle.[72] Variations can be generated via a number of different means, typically melodic, harmonic, or rhythmic.[73]

Wind Ensemble/Wind Band

Frank Battisti (b. 1931) includes an illuminating discussion regarding the inception and definition of the wind ensemble in his book, *The Winds of Change*.[74] Frederick Fennell created the wind ensemble concept at the Eastman School of Music in 1952.[75] Fennell was motivated to form an ensemble that could boost the reputation of wind music;[76] he wanted an ensemble that could perform wind instrument music composed from the sixteenth century to the present, using only the players needed, as dictated by the composer for the piece slated for performance.[77]

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[69] Wessely and Schröder, "Peuerl, Paul," *Grove Music Online*.
[70] Ibid.
[71] Ibid.
[72] Johann Hermann Schein, *Neue Ausgabe Sämtlicher Werke*, ed. Dieter Krickeberg (Kassel: Bärenreiter, 1967), v. ix.
[73] Kurt von Fischer, "Variations," *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie, in twenty volumes (London: Macmillan Publishers Limited, 1995), xix: 536-537.
[74] Battisti, *The Winds of Change*, 53-64.
[75] Ibid., 53.
[76] Ibid.
[77] Ibid., 54

Fennell's desire was to "make music with the minimum rather than with the maximum number of players."[78] This led many to believe that the wind ensemble was essentially the same as the concert band, but with one person per part.[79] The wind ensemble concept, however, was not primarily about the number of players per part, "but about the flexible use of the sound resources (instruments) found in the wind band constituency."[80] In other words, if a piece composed for winds called for twelve, or twenty-four, or eight instruments, then the conductor should use only that number of players. In the same vein, a composer should not feel restricted in any way by what might be perceived as a "set instrumentation" for the wind ensemble. The composer should feel free to write for as many players, or as few, as the music he or she is creating calls for. To emphasize the concept of the wind ensemble being about the flexible use of the instruments available, Fennell's goal was to perform programs that had one-third of the music for woodwinds, one-third for brass, and one-third for woodwinds, brass, and percussion combined.[81] Consequently, "The first concert of the Eastman Wind Ensemble was…Mozart—*Serenade No. 10 in B-flat, K. 380a*; Riegger—*Nonet for Brass,* and Hindemith—*Symphony in B-flat*."[82]

Taking the history of wind instrument ensembles into account, Frank Battisti wrote, "The term I feel best describes 'post-1952 wind bands' employing Fennell's wind ensemble concept is the 'Twentieth Century Contemporary Wind Band/Ensemble.'"[83] Frankly (no pun intended), this term is too long, and Battisti himself does not use it again in his book. For the purposes of this dissertation, the terms "wind ensemble" and "wind band" will be used interchangeably, will include all other synonyms for concert band, e.g. symphony band, symphonic winds, wind

[78] Battisti, *The Winds of Change*, 56.
[79] Ibid., 59.
[80] Ibid.
[81] Ibid., 58.
[82] Ibid.
[83] Ibid., 59.

orchestra, and will be defined as ensembles of wind, or wind and percussion, instruments.

The purpose of this dissertation is to transcribe "Suite I," from *Banchetto Musicale* (1617), by Johann Hermann Schein, for modern-day wind ensemble.

REVIEW OF LITERATURE

Five Dissertations, One Thesis

In reviewing the literature regarding transcriptions for modern-day wind ensemble or wind band, five doctoral dissertations, and one master's thesis were chosen. These papers affirm the place of transcriptions in the body of wind ensemble literature. While the *Banchetto Musicale* is indeed a purely instrumental work, including Shaun Popp's dissertation on transcribing *a capella* choral works for wind ensemble in the discussion is appropriate for two reasons: 1) Schein's compositional output was almost entirely vocal/choral music, and, as such, it stands to reason that vocal/choral writing would influence his music; indeed, 2) with the exception of only a few pitches, the *Banchetto Musicale* is quite able to be sung, and even these few difficult-to-sing pitches are simply at the extreme high and low ends of their respective vocal ranges.

Sedatole had three purposes in mind for his treatise, "Jacob Druckman's Engram: a Wind Transcription of His Prism for Orchestra, Movement III, After Luigi Cherubini:"

> (1) To briefly discuss the origins of wind transcriptions and the particular role that they play in the repertoire of the eighteenth century *[sic]* Harmonie and nineteenth- and twentieth-century bands; (2) to discuss key figures who arranged or transcribed music for the wind medium extending from the late eighteenth-century to present day; and 3) to provide background information on and analysis of an excellent twentieth-century example of a wind transcription by the original composer, Jacob Druckman's *Engram*, a transcription of the third movement of his orchestral work, *Prism*.[84]

Of concern for the present discussion are Sedatole's first two purposes, namely 1) the origins and use of transcriptions in the eighteenth-, nineteenth-, and twentieth-century wind band; and 2) the

[84] Sedatole, "Jacob Druckman's Engram," iv.

significant people who wrote these transcriptions. [85]

Sedatole writes that Beethoven had an issue with transcriptions. "The transcription is in general a subject, which in this day and age (a prolific time for transcriptions) *[sic]* an author can only struggle against in vain; but at least one can rightfully demand that the publisher declares the fact on the title-page so that the reputation of the author is not diminished and the public is not deceived."[86] The point Sedatole is making with this quote is that transcriptions were ubiquitous early in the nineteenth century. Sedatole also points out that, at the time, these transcriptions were mainly for *Harmonie* wind bands. The fact that a *Harmonie* band was featured in Mozart's *Don Giovanni*, performing "arrangements of arias from recent Viennese operas," [87] is noted as well. These transcriptions were performed in concerts for the aristocracy.[88] Transcriptions were also used in the so-called table music for banquets.[89] Banquets were typically of long duration; hence, a large repertoire was required.

As it turned out, three "arrangers/transcribers" provided the bulk of the transcriptions in the body of the repertoire for Harmoniemusik: Johann Went, Josef Triebensee, and Wenzel Sedlak.[90] As Harmoniemusik faded, Wilhelm Wieprecht began transcribing music for winds. Wieprecht transcribed several of Beethoven's, and two of Mozart's, symphonies.[91]

Sedatole notes that the practice of transcribing for winds continued into the twentieth century. Relatively few original works were written for winds before the middle of the twentieth

[85] Sedatole, "Jacob Druckman's Engram," iv.
[86] Ludwig Van Beethoven, *Allegemeine (sic) Musikalische Zeitung* (Leipzig, March 1802), 4. Quoted in Kevin Lee Sedatole, "Jacob Druckman's Engram: a Wind Transcription of His Prism for Orchestra, Movement III, After Luigi Cherubini" (DMA treat., The University of Texas at Austin, 1994), 1.
[87] Sedatole, "Jacob Druckman's Engram," 2.
[88] Ibid., 1-2.
[89] Ibid., 2-3.
[90] Ibid., 5-7.
[91] Ibid., 8-9.

century; hence, the bulk of the wind band literature for most of its history has been transcriptions. Sedatole identifies a couple examples in the early to mid-twentieth century of composers transcribing their own works for winds: Copland's *Variations on a Shaker Melody* and Schuman's *New England Triptych*.[92]

Sedatole closes his general section on transcriptions mentioning that both Arnold Schoenberg (1874-1951) and Karel Husa (1921-2016) transcribed works for orchestra that they had originally written for winds, namely Schoenberg's *Theme and Variations, Op. 43a*, and Husa's *Music for Prague, 1968* and *Apotheosis of this Earth*.[93] Sedatole's findings are in line with articles in the *New Grove Dictionary* and with other dissertations as well.

Mary-Jo Grenfell had four purposes in writing her dissertation, "An Analysis of the Wind Scoring Techniques of Antonín Dvořák and Transcriptions of Selected Works for Wind Ensemble."[94] Those purposes were: 1) to describe the development of Dvořák's style of orchestration from his earliest to his late works; 2) to analyze Dvořák's orchestration technique as observed in Dvořák's transcriptions of his own works; 3) to analyze transcriptions of Dvořák's compositions made by others; and 4) to write her own transcription, for wind ensemble, of four pieces by Dvořák that had not previously been transcribed.[95] To justify writing a transcription of Dvořák's work for winds, Grenfell points out that it was common for nineteenth-century composers to transcribe their own works, so that they could earn the maximum amount from their compositions.[96] Grenfell makes the assertion that Dvořák "might have transcribed some of his pieces for a concert band, had that type of ensemble been readily available and profitable."[97]

[92] Sedatole, "Jacob Druckman's Engram," 10.
[93] Ibid., 10-11.
[94] Grenfell, "Wind Scoring of Dvořák," 5.
[95] Ibid., 5.
[96] Ibid., 6.
[97] Ibid.

This sounds like a good argument, and to refute it is to hurt my own case. But Grenfell's argument does not seem completely plausible, given that Dvořák wrote his second set of Slavonic Dances in 1886, that "The Sousa era (1880-1925) was the "Golden Age" of the American professional band,"[98] and that from 1892 to 1895 Dvořák lived and worked in America.[99] While Dvořák was living in America he likely would have at least heard of the concert band, if he had not actually listened to one himself. Therefore, if Dvořák had been so inclined, he could have written or transcribed his music for the wind band idiom. Grenfell does make the point, however, that because the works she has chosen to transcribe are from the least known of Dvořák's repertoire, "Transcribing them will bring these pieces to the attention of a whole new world of listeners and performers."[100] That statement may be a bit audacious, and should probably be tempered by saying that, "Transcribing them *has the potential to* bring these pieces to the attention of a whole new world of listeners and performers."

Grenfell notes, "The challenge for the transcriber is to determine how the composer achieves his individual sound."[101] To overcome this challenge requires "a detailed study"[102] of the composer's craft. Grenfell gives historical information about Dvořák, and many insights regarding Dvořák's work. The details of this information are not germane to this project for two reasons. First, the composer that is the subject of this dissertation is Johann Hermann Schein. Secondly, Schein wrote very little strictly instrumental music. In the late sixteenth century, instrumentation was rarely specified.[103] While Schein mentions a preference for viols to perform

[98] Battisti, *The Winds of Change*, 9.
[99] John Clapham, "Dvořák, Antonín," *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie, in twenty volumes (London: Macmillan Publishers Limited, 1995), v: 769-770.
[100] Grenfell, "Wind Scoring of Dvořák," 8.
[101] Ibid., 3.
[102] Ibid., 8.
[103] Fennell, *Time and the Winds,* 8.

his *Banchetto Musicale*, he also states that it is for "all kinds of instruments."[104] Since Schein wrote essentially nothing specifically for wind instruments, there is no evidence of Schein's individual sound as it pertains to winds.

In chapter two of Nathaniel Johnson's dissertation, "Creating a Historically Informed Transcription," Johnson defines "edition," "transcription," and "arrangement." An "edition," Johnson says, is a version of a work with corrected notes, rhythms, articulations and the like.[105] An edition may add markings to clarify the composer's intentions, or an edition may be a full score, where a full score did not exist before, to make for more efficient rehearsals.[106] Also, an editor may replace an out-of-use instrument with a modern one.[107]

An "arranger," according to Johnson, may not be nearly as concerned with the composer's intentions and therefore may change the harmony, modify the melody, compose a new accompaniment, completely change the feel, e.g., 4/4 to 3/4, invent a new countermelody, pull together a medley or lengthen or shorten a work. [108] Johnson understands "transcription" to be distinct from "edition" or "arrangement," in that a "transcription" should be historically informed and will, therefore, take into consideration the instrumentation, key center, range/tessitura, individual part writing, and scoring that the composer used in the original work.[109] This is not to say that all aspects are to be transcribed literally. For example, an original work for strings may have been written in the key of G. Is it justifiable to change the key for the transcription? Research into how that composer wrote may reveal that he or she wrote for winds in flat keys. Therefore, a transcriber might be well justified to change the key from G to Eb.

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[104] Schein, *Sämtliche Werke*, *Banchetto Musicale* title page.
[105] Nathaniel Frederick Johnson, "Creation of Historically Informed Transcriptions for Chorus and Winds of Franz Schubert's Mass in G and Gabriel Fauré's Requiem" (DA diss. University of Northern Colorado, 2005), 4.
[106] Johnson, "Historically Informed Transcriptions," 4-5.
[107] Ibid., 5.
[108] Ibid., 5-6.
[109] Ibid., 7-8.

Johnson poses questions to keep the transcriber on track: regarding Instrumentation: For what instruments or groups of instruments did the composer write?; Key Center: In which keys did the composer write for instruments?; Range/Tessitura: In what ranges did the composer write for the instruments used in the transcription?; Individual Part Writing: What kinds of parts did the composer write for each instrument used in the transcription? Were the parts lyrical or technical, melodic or supporting? What notes were available on each instrument at the time?; Scoring: How did the composer combine the instruments being used in the transcription? Which instruments played simultaneously? When dealing with pairs of instruments, did the composer write them in unison, thirds, sixths, or octaves? How long did a particular instrument play a melody before passing it off to another instrument?[110]

Johnson points out that, while the goal is to create a transcription that is faithful to the composer's intentions as revealed in the original score, the ensemble or solo instrument for which the transcription is created will never sound exactly like the original.[111] This seems obvious, but the point is made that a transcription will necessarily be different from the original piece, at least to some degree. In this case, it is important, in Johnson's view, to be faithful to the style of the composer.[112] Johnson then quotes Erik Leidzén (1894-1962), American composer, arranger, and conductor, and author of *An Invitation to Band Arranging*, describing a school of thought regarding transcriptions of orchestral scores:

> …a band arrangement of an orchestral work is not a second-hand haphazard reproduction of the original, but another art form not necessarily adhering to the original instrumentation in one isolated detail here and another there, unavoidably resulting in patchwork. It is a new version of the original, written in such a way as to come as close as possible to what the composer would have done, had he worked in the band idiom.[113]

[110] Johnson, "Historically Informed Transcriptions," 7-8.
[111] Ibid., 10-11.
[112] Ibid., 11.
[113] Erik Leidzén, *An Invitation to Band Arranging*, (Bryn Mawr, PA: Theodore Presser Co., 1950), 174.

With the creation of an historically informed transcription in mind, Johnson reviews and critiques several texts on instrumentation. The author points out that Hector Berlioz' *Treatise on Instrumentation* (1843) was written to describe what the various instruments could do, not what the composer of a particular piece would have done with those instruments. Arthur Clappe's *The Principles of Wind-Band Transcription* (1921) and Kent Kennan's *The Technique of Orchestration* (1952) contain helpful advice on how to transcribe for band instruments certain techniques that are idiomatic to other instruments, e.g. piano arpeggios, and string tremolos. Johnson quotes composer and conductor Samuel Adler (b. 1928), from *The Study of Orchestration* (1989), to strengthen his point that the transcriber should study the orchestration practices of the composer of the original music, as an aid to help guide him in the creation of a transcription not just according to the original intent, but according to the sound of the composer.[114] Johnson did not find Sammy Nestico's *The Complete Arranger* particularly helpful, as Nestico did not mention faithfulness to the composer's intent or the style of his work. Overall, Johnson found the above-mentioned texts only "moderately helpful…for the musician wishing to create a historically informed transcription."[115]

The purpose of Russell Houser's master's thesis, "An Examination of Wind Band Transcriptions," was to analyze transcriptions for winds from several different kinds of originals, i.e., orchestral, vocal, and keyboard compositions, and to assess these transcriptions in an attempt to answer the question, "Is this a good transcription?"[116] Houser makes the point that the criteria used to determine what makes a composition good should be the same as the criteria used to determine whether or not a transcription is good. To that end, Houser posits evaluating the

[114] Johnson, "Historically Informed Transcriptions," 15-16.
[115] Ibid., 16.
[116] Russell John Houser, "An Examination of Wind Band Transcriptions" (master's thesis, The University of Texas at El Paso, 2008), 1.

quality of transcriptions by beginning with Aaron Copland's three ideas described in *What to Listen for in Music*, namely: "(1) the sensuous plane, (2) the expressive plane, [and] (3) the sheerly musical plane."[117] To these three Houser adds a fourth criterion of his own, specific to transcriptions: "the translational plane."[118] Houser describes Copland's planes:

> The "sensuous plane" refers to a personal reaction of hearing a piece of music; it does not imply a joy to be derived from listening to a work, but it does suggest a reaction from the listener. The "expressive plane" refers to the meaning of a work. This plane asks one to recognize what the composer is trying to say. Finally, when Copland speaks of "the sheerly musical plane" this refers to the actual manipulation of the fundamental components of music, e.g., rhythm, harmony, melody, volume, meter, timbre. Does the composer create a work which embodies the *[sic]* Copland's planes and at the same time sensibly utilizes the previously mentioned aspects?[119]

Houser then explains his "translational plane," saying: "Does the transcription capture the intent of the original composition? To answer this…question requires the careful study of both the original and transcribed music in both written and aural form."[120]

In addition to Copland's planes, Houser asserts that there are three categories that can, and should, be considered when evaluating the quality of a transcription: Fundamentals, Orchestration, and "Other issues."[121] Under "Fundamentals" Houser asks questions designed to aid in evaluating how faithful the transcriber remained to the original. For example, did the transcriber endeavor to transfer the music as directly as possible into the new medium or are characteristics of the transcriber conspicuous?[122] In terms of "Orchestration," some of the questions are merely descriptive rather than evaluative. For example, what was the initial instrumentation of the work and what instrumentation did the transcriber choose?[123] The answer

[117] Aaron Copland, *What to Listen for in Music* (New York: New American Library, 2009), 8.
[118] Houser, "Examination of Band Transcriptions," 2.
[119] Ibid.
[120] Ibid.
[121] Ibid., 3-4.
[122] Ibid., 2.
[123] Ibid., 3.

to this question, and any question like it, is not likely to yield evaluative information, unless one might simply observe, "the original medium was string basses and the new medium is piccolos," which would likely raise the eyebrow of most informed musicians. Other questions Houser offers under "Orchestration" are more evaluative: Are there timbral effects in the original, such as extended ranges or unique combinatorial sonorities, which may not transcribe directly into the new medium?; If so, what instrumentation has the transcriber chosen to represent these?; Are the textures in the original preserved?;[124] Has the transcriber retained the musical lines of the original or has he or she broken up these lines among two or more voices?[125] In evaluating the quality of a transcription, the questions Houser includes under "Other issues" are again more observational than evaluative: Have other transcriptions of this work been written, against which the new transcription can be compared?[126] Would the answer to this question reveal anything about the quality of the transcription under consideration? The last two questions are in a similar vein: Would the new transcription be useable by many or all ensembles, or might it lend itself toward a group of a particular size?; Has the editing process, or any other external factor, affected the new transcription?[127]

Houser then observes some points that should be considered when transcribing music from one medium to another. When transcribing orchestral music one needs to be careful as to how he or she will transcribe string instrument parts. How idiomatic was the original writing? Is the phrasing even possible on wind instruments, i.e. are the phrases too long? One needs to consider context and ranges when transcribing vocal music.[128] If transcribing from a keyboard

[124] Houser, "Examination of Band Transcriptions," 3.
[125] Ibid., 4.
[126] Ibid.
[127] Ibid.
[128] Ibid., 6.

instrument, the type of keyboard for which the original music was written will make difference as to instrumentation. A transcription to winds from organ is deemed by Houser to be a relatively straightforward possibility.[129] One final consideration is performance practice with regard to the instrument and the time-period in which the original was written.[130]

Shaun Popp had three purposes for his dissertation, "An Examination of Orchestration Techniques Used in Wind Band Transcriptions of A Cappella Choral Works." The first was to "examine orchestration techniques used in wind band transcription of *a capella* choral works."[131] Ten *a capella* works are included in his study. Someone other than the composer transcribed six of the pieces. The composers themselves transcribed four. Secondly, Popp sought to identify the differences between the original work and their transcriptions. Thirdly, Popp offered rehearsal suggestions to help band directors create authentic performances of the works included in the dissertation.

Popp wrote a brief overview of the development of wind bands beginning prior to the Middle Ages, when ancient Greeks and Romans made music with animal horns and shells. In the Renaissance, Giovanni Gabrieli wrote for antiphonal brass, and arguably became the father of orchestration. Gabrieli's *Sonata Pian' e Forte* contains the earliest record of specified instrumentation. In the Baroque era, Bach and Handel increased the stature of music for winds. In the Classical era Mozart, Haydn, and Beethoven composed music for *Harmonie* ensembles. The Classical era was when large civic and military bands got their start, leading to the formation of the French National Guard Band in France. The period of the late nineteenth and early twentieth centuries was the golden age of bands, and was followed by the Goldman Band. Edwin

[129] Houser, "Examination of Band Transcriptions," 7.
[130] Ibid., 8.
[131] Shaun R. Popp, "An Examination of Orchestration Techniques Used in Wind Band Transcriptions of A Cappella Choral Works," (PhD diss., The Florida State University, 2013), 32.

Franko Goldman (1878-1956) sought to increase the stature of wind bands through commissions of new works specifically for the wind band medium. 1952 marked the inception of the wind ensemble by Frederick Fennell, the influence of which has continued to today. Popp also noted the influence of jazz and folk music on the repertoire for wind bands.[132]

Popp begins his lengthy section on the definition of terms by drawing a distinction between compositions, on one hand, and editions, transcriptions, and arrangements, on the other. Popp notes that while "the words 'transcription' and 'arrangement' are often used interchangeably and without distinction, some scholars note a dichotomy between these terms."[133] Popp then quotes Boyd from *Grove Music Online*, and Whittall from the definition of "Arrangement" in *The Oxford Dictionary of Music*, from *Oxford Music Online*. The definition of "Arrangement" in *The Oxford Dictionary of Music* is the one that grants that, "In the USA there appears to be a tendency to use 'Arrangement' for a free treatment of the material and 'Transcription' for a more faithful treatment."[134] Popp then quotes Daniel Grassi's clarification of transcription: "…'transcription' generally indicates an adaptation of a musical work into a new medium with little deviation or alteration of its musical elements, including melody, harmony, rhythm (duration), and form."[135] Popp provides further clarification, quoting Patrick Dunnigan's descriptions of transcriptions vs. arrangements:

> Transcriptions are:
> - created by a second party (with or without the knowledge of the composer).
> - changed to accommodate other performance mediums (e.g., orchestra to wind band, chorus to wind band, etc.).
> - faithful to the original work without alteration to form or structure.

[132] Popp, "Transcriptions of Choral Works," 1-3.
[133] Ibid., 6.
[134] "Arrangement," *The Oxford Dictionary of Music, 2nd ed*. rev., *Oxford Music Online*, Oxford University Press, accessed April 3, 2017, http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e561.
[135] Daniel James Grassi, "An Analysis of Three Choral Transcriptions for Winds by Eric Whitacre." order No. 1477314 (San Jose State University, 2010), https://search.proquest.com/docview/577647106?accountid=8483.

- accepted as "alternatives to the original" (Dunnigan, 2012, unpublished document).[136]

Arrangements:

- are created by a second party (with or without the knowledge of the composer).
- may be liberally changed in style, medium, instrumentation, etc.
- may share no relationship whatsoever to the source material.
- are accepted as "an original unto itself" (Dunnigan, 2012, unpublished document).[137]

Popp also includes Nathaniel Johnson's description of arrangements, which states, as noted previously, that arrangements can change the harmony, accompaniment, or feel (by changing the time signature), can add material that was not in the original, may develop the melody of the original, and/or change the length of the original, removing measures or adding repeats.[138] Popp concludes this section by paraphrasing Johnson, "Editing, transcribing, and arranging encompass a continuum."[139] "Editing" and "transcribing" strive to be very close the original intent of the composer, and "arranging" features a fair amount of new material introduced by the arranger. [140] A well-written transcription might be mistaken as an original composition. Further down the spectrum, a transcription, may be different enough that it is little like "what the composer might have written, or even approved."[141]

To give historical perspective regarding transcriptions, Popp indicates that in the Renaissance period musicians created instrumental versions of vocal music. In the Baroque era composers learned the craft of composition by transcribing others' work. For example, Bach

[136] Patrick Dunnigan, *Types of Works*, (Unpublished manuscript), cited in Shaun R. Popp, "An Examination of Orchestration Techniques Used in Wind Band Transcriptions of A Cappella Choral Works," (PhD diss., The Florida State University, 2013), 7.
[137] Ibid.
[138] Popp, "Transcriptions of Choral Works," 7-8.
[139] Ibid., 8.
[140] Ibid.
[141] Johnson, "Historically Informed Transcriptions" 6.

transcribed pieces by Vivaldi and Palestrina. In the Classical period composers adapted their own works for other ensembles, such as when Mozart rewrote his *Serenade in C Minor, K. 388* for string quartet. Picking up from there, Popp points out that Liszt transcribed many pieces for piano, including Berlioz' *Symphonie Fantastique*. Then, in the twentieth century, some composers transcribed their own orchestral works for wind band and vice-versa.[142]

Under the heading, "Qualities of High-Fidelity Transcriptions," Popp quotes at length the guiding questions that Nathaniel Johnson offered in his dissertation, "Creation of Historically Informed Transcriptions for Chorus and Winds of Franz Schubert's Mass in G and Gabriel Fauré's Requiem." I found these questions helpful, too, and, for that reason, included them in my previous discussion of Johnson's dissertation.[143]

In his review of orchestration texts, Popp points out that while texts by Berlioz, Clappé, and many others are helpful in showing what individual instruments could do at the time, they do not provide insight as to how composers, other than the author, actually used the instruments in their work. For this information, the transcriber must do his own study of the composer of the work he or she desires to transcribe.[144]

Given that Popp sees limitations in orchestration texts, he says, ironically, "Before a musician can transcribe a choral work for winds, it is necessary to have an understanding of the process involved in creating voice parts."[145] Popp then goes on to extol the value of understanding voice ranges, use of stepwise motion vs. leaps, difficult intervals, rules for doubling, avoiding parallel fifths and octaves, use of contrary motion, and other principles of

[142] Popp, "Transcriptions of Choral Works," 8-9.
[143] Ibid., 10.
[144] Ibid., 12-16.
[145] Ibid., 16.

good part-writing typically covered in the music theory curriculum for undergraduate music students.[146] When Popp says that it is important to understand how composers used instruments, I would have expected him to say that, with regard to voicing, it is necessary to study the composer and understand how he or she wrote for each voice and/or combinations of voices.

Michael Phillips, in his PhD dissertation, "Expert Wind Band Directors' Perceptions of the Purpose and Value of Transcriptions in the Wind Band Repertoire," performed a study, the purpose of which was "to describe expert wind band conductors' (a) perceptions of the purpose and value of transcriptions in the wind band repertoire, (b) approaches to score study of transcriptions, and (c) pedagogical approaches to teaching transcriptions to an ensemble."[147] All two hundred eighty members of the American Bandmasters Association were sent an e-mail requesting that they take part in Phillips' study. Of the two hundred eighty, one hundred twenty-five, or 45%, responded. As expected, many results came from the participants' responses.[148] Interpreting these responses should be tempered with the knowledge that 63% of the respondents had, at some point, written arrangements or transcriptions themselves, and that 100% of the respondents would have the obvious bias that they are all band directors.[149]

The participants in Phillips' study agreed that transcriptions for wind band are an integral part of the repertoire. Because transcriptions have the ability to broaden students' musical education by exposing them to other genres and to music from eras when the modern wind ensemble did not exist, wind bands should perform transcriptions for modern audiences.[150]

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[146] Popp, "Transcriptions of Choral Works," 16-30.
[147] Michael Phillips, "Expert Wind Band Directors' Perceptions of the Purpose and Value of Transcriptions in the Wind Band Repertoire" (PhD diss., order No. 3716940, University of Florida, 2014. https://search.proquest.com/docview/1710736473?accountid=8483), 19.
[148] Ibid., 53.
[149] Ibid., 54.
[150] Ibid., 55.

Phillips found that the respondents agreed that: 1) wind bands should continue to add new works to the repertoire, but wind ensembles should not neglect the music that contributed to its foundation; 2) a student's music education is limited if they are only exposed to new music; and 3) if a wind band can perform a transcription "with musical satisfaction,"[151] then band directors are obligated to actually perform it to the benefit of the students and the audience.[152] Significantly, participants disagreed as to whether compositions of the great composers should only be performed in their original editions.[153]

Phillips noted that a considerable portion of the participants commented to the effect that, if music students do not perform transcriptions, they would most likely not have experience with some masterworks, and this is especially so in schools without orchestras.[154] Additionally, respondents pointed out that transcriptions make the wind band repertoire more diverse, and add comprehensiveness to music instruction.[155] When asked why transcriptions should not be programmed, more than half said the main reason not to perform a transcription would be if it were poorly orchestrated. 29% said there is not a reason strong enough to exclude transcriptions from the wind band repertoire. [156]

Question number two of Phillips' study asked, "What is the role of wind band transcriptions in the education of band musicians?"[157] The overall response was that transcriptions are significant in the music education of wind students.[158] It was agreed that the quality of the piece was more important than simply whether or not a particular piece was an

[151] Phillips, "Expert Wind Band Directors' Perceptions," 56.
[152] Ibid., 55-56.
[153] Ibid., 56.
[154] Ibid.
[155] Ibid.
[156] Ibid., 57.
[157] Ibid.
[158] Ibid.

original or a transcription.[159] It was also agreed that: 1) the great composers' musical genius is able to be experienced by music students when they play transcriptions of their compositions; 2) transcriptions for wind bands from different periods of music history allow wind students to experientially encounter the musical styles and embellishments of those periods; and 3) through their personal experience with these transcriptions, students are able to incorporate the styles of these composers and their compositions into their musical repertoire, and learn what adjustments they need to make as they perform them. [160]

Phillips included in his survey a question regarding the characteristics of a quality transcription. Participants agreed that, "The quality of a transcription should be evaluated in the same way as the quality of an original work is determined."[161] These expert wind band directors also agreed that a quality transcription would: 1) apprehend the composer's intentions; 2) be written in an appropriate key for wind band; and 3) utilize the colors of the wind band due to its unique instrumentation possibilities. [162] There was not a consensus with regard to whether or not a transcription should sound as if it were an original piece for wind band.[163]

When asked about the challenges of preparing transcriptions for performance, there was broad agreement, among the expert wind band conductors that responded, with four statements: 1) it is important to understand the historical setting in which the original was composed; 2) to best prepare a wind band to perform a transcription, the conductor should know the original instrumentation; 3) in order to interpret the music well, it is important for a conductor to understand instrumental techniques and markings in the original score, e.g. bowings. To the

[159] Phillips, "Expert Wind Band Directors' Perceptions," 58.
[160] Ibid., 60.
[161] Ibid.
[162] Ibid.
[163] Ibid., 61.

degree that such markings appear in the transcription, this is important for performers as well; and 4) it is appropriate to edit parts if doing so allows for a performance that better replicates the original. [164] Participants generally disagreed that the most successful transcriptions were ones that simply transferred the music from, say orchestra to band, by slavishly assigning parts in one-to-one correspondence, e.g. 1st clarinet playing all the 1st violin parts. [165] When asked if there are "specific pedagogical approaches employed when teaching transcriptions to wind bands," there was agreement that it would be important to: have students listen to a recording of the piece performed by the ensemble for which it was originally written; understand the time period in which the piece was written, both musically and in terms of its historical context; understand performance practice at the time the original was written; and discuss early musical forms as necessary.[166]

The last question on the survey asked the participants to evaluate each piece from a list of sixty-five transcriptions that, "was a sample of those works that the researcher and other experienced band directors who were consulted in the survey development believed to be among the most significant works for wind ensemble."[167] From this list, the top four transcriptions that were thought to be the most significant, from the participants' perspective, in terms of the overall repertoire, were *Symphonic Metamorphosis on Themes of Carl Maria von Weber*, Hindemith/Wilson; *Festive Overture, Op. 96*, Shostakovich/Hunsberger; *Elsa's Procession to the Cathedral*, Wagner/Cailliet; and *Four Scottish Dances*, Arnold/Paynter.[168] When asked which

[164] Phillips, "Expert Wind Band Directors' Perceptions," 64.
[165] Ibid., 65.
[166] Ibid., 67.
[167] Ibid., 98-99.
[168] Ibid., 69.

transcriptions "had the highest education value,"[169] all four of the above pieces were identified, along with the *Fantasia in G Minor*, by Bach/Goldman & Leist.[170]

Existing Transcriptions/Arrangements of Schein's Work

A thorough search of Amazon, JW Pepper, ProQuest dissertations database, sheetmusicplus.com, tfront.com, *The Wind Ensemble Catalog*, WorldCat, and YouTube, revealed one published arrangement, one published transcription, and one unpublished transcription of Schein's works for band. The arrangement is *Intrada from 'Banchetto Musicale,'* arranged by Ed Huckeby.[171] The *Intrada* is an arrangement of *XXI Intrada, á 4*. The original was printed together with the twenty-suite *Banchetto Musicale* by Johann Hermann Schein. While this piece was published with the *Banchetto Musicale*, it is not part of the twenty suites that "mark a highpoint in the history of the variation suite."[172] The melody, harmony, and rhythms are easily recognized as coming from the *Intrada*. However, the arrangement removed the meter changes that were in the original and substituted easier rhythms that fit a constant 4/4 meter. The few sets of sixteenth notes in the original were modified to be more accessible for younger bands. Unfortunately, an arrangement such as this does not give students a good sense of Schein as a composer. Even Schein's surname is misspelled in the score as "Shein." This is a bit surprising, given that "Johann" and "Hermann" are both spelled correctly with their repeated n's. The published transcription (incorrectly designated as an arrangement), *Motet in the Italian Style*, is a faithful transcription of *Die mit Tränen säen,*[173] a sacred motet which Schein wrote in 1623.[174] No parts, embellishments, or measures were added, though additional parts would have

[169] Phillips, "Expert Wind Band Directors' Perceptions," 69.
[170] Ibid.
[171] Johann Hermann Schein, *Intrada from 'Banchetto Musicale,'* arr. Ed Huckeby (Oskaloosa, IA: C.L. Barnhouse Company, 2008).
[172] Snyder, "Schein, Johann Hermann," *The New Grove Dictionary*, xvi: 615.
[173] Johann Hermann Schein, *Motet in the Italian Style,* arr. Frank Erickson (New York: Bourne Company, 1968).
[174] Snyder, "Schein, Johann Hermann," *The New Grove Dictionary*, xvi: 616.

been justified, as the original included a basso continuo part. The unpublished transcription is of *Suite XIII* from *Banchetto Musicale* by Fred Allen, the Director of Bands at Stephen F. Austin State University. Allen's transcription is faithful to Schein's original. Percussion parts were added after careful study of percussion performance practices of the early seventeenth century.

On YouTube there are many recordings of whole suites and individual movements from *Banchetto Musicale*. These recordings are performed by various solo keyboard instruments, and assorted ensembles. Some ensembles were conducted, others were not. On YouTube and Naxos I found no recordings of Suite I from *Banchetto Musicale* by a modern-day concert band.

METHODOLOGY

In my endeavor to produce a quality transcription of Suite I from *Banchetto Musicale* by Johann Hermann Schein, and to validate the reasons for making such a transcription, I: (a) wrote a brief history of the use of transcriptions in the wind ensemble literature; (b) reported on the purpose of transcriptions in the wind ensemble repertoire; (c) wrote a brief biography of Johann Hermann Schein (1586-1630) to establish his position in music history; (d) described the importance of the *Banchetto Musicale* to the history of music; (e) reviewed the literature regarding transcriptions for modern-day wind ensemble: (f) provided an analysis of Suite I from *Banchetto Musicale*, especially in terms of the use of the variation principle, yet also indicated considerations for the transcription and for conducting ; and (g) transcribed Suite I from *Banchetto Musicale* for modern-day wind band. I received the input of the members of the doctoral committee gratefully and incorporated virtually all their suggestions.

ANALYSIS OF SUITE I FROM *BANCHETTO MUSICALE*

Suite Structure

The *Banchetto Musicale* is a collection of twenty dance suites written in four movements:

Padouana, Gagliarda, Courente, and Allemande-Tripla. The fourth movement, different from the first three, consists of two dances, the allemande and the tripla, giving each suite four movements, but five distinct dances, all in the same order. Kerala Snyder, in the *New Grove Dictionary*, notes that, based on the layout of the original publication, the tripla was not considered as a separate movement from the Allemande, but was to be performed immediately after.[175]

In Suite I, as in most of the suites, the first three dances, the Padouana, Gagliarda, and Courente, are written for five voices and are more or less polyphonic in nature, becoming less polyphonic as they progress. The Allemande and Tripla, are written for four voices, and are homophonic rather than polyphonic in nature.

Four voices is not the distinguishing characteristic of an allemande, yet it is very much a distinctive aspect of the form.[176] More on the subject of the form of all five dances will come to light in the **Conducting Considerations** section below.

Schein stated in the preface to *Banchetto Musicale* that the dances were arranged to correspond well to each other in both "*tono* (key) and *inventione* (composition)."[177] Examining this claim provides a framework for a major portion of the analysis of Suite I (see **Tonal Correspondence** and **Motivic Correspondence and the Variation Principle** below).

An overview of the five dances in Suite I shows the suite beginning with a dance pair, Padouana-Gagliarda, and ending with a dance pair, Allemande-Tripla, with a Courente between the dance pairs. Snyder notes that the common practice at this point in history was to write dance

[175] Snyder, "Schein, Johann Hermann," *The New Grove Dictionary*, xvi: 615.
[176] Richard Hudson, *The Allemande, the Balletto, and the Tanz* (Cambridge [Cambridgeshire]: Cambridge University Press, 1986), i: 3.
[177] From the preface to *Banchetto Musicale*.

music in duple-triple meter pairs, such as the Padouana-Gagliarda and Allemande-Tripla.[178] The Allemande and Tripla were written in the manner of the *Deutscher Tanz-Nachtanz*. The *Deutscher Tanz* (German dance), which originated in southern Germany around 1540, was written in duple meter. The *Nachtanz* (after dance) was a transformation of the melodies and harmonies of the *Deutscher Tanz* into triple meter that in virtually every case immediately followed the *Deutscher Tanz* from the mid-1500's.[179] Thus, in Suite I, as in the other 19 suites of the *Banchetto Musicale*, the Tripla is a restatement of the duple-time Allemande modified to fit triple meter. Four of the five dances in Suite I, the Padouana, Gagliarda, Allemande, and Tripla, are clearly divided into three sections, and the Courente, while notably shorter, is divided into two sections. Each of these sections repeats verbatim. More detail about the sections will be discussed under **Conducting Considerations** below.

Tonal Correspondence

Did Schein realize his stated intention of creating a correspondence in terms of *tono* (key) and *inventione* (composition) in Suite I? The following analysis will reveal that he did so in conventional, as well as subtle and unexpected ways.

The *tono*, or key center relationships, do correspond well with each other, as revealed by the initial and cadence chords of each of the sections in the dances of Suite I (see **Figure 2**). The Padouana, Gagliarda, Allemande, and Tripla each have three sections while the Courente only has two. The initial key center in each of the five dances is D. Four initial tonal centers are D major; only the Courente begins in D minor. The second section of the Courente is its final section and its tonal centers of F major and D major correspond well to the final sections of the Allemande-Tripla that follow. For that reason the sections of the Courente were treated as first

[178] Snyder, "Schein, Johann Hermann," *The New Grove Dictionary*, xvi: 615.
[179] Hudson, *The Allemande, the Balletto, and the Tanz*, i: 3, 15.

and last sections in the table in **Figure 2**, rather than first and second.

Schein freely slips from major to minor. In the first section of the Padouana alone, in just fifteen measures, the tonic D major (m. 1, beat 1) moves to D minor (m. 3, beat 1), back to D major (m. 13, beat 1), back again to D minor (m. 14, beat 2), and ends with a cadence in D major

Banchetto Musicale

Suite	Section	Padouana	Gagliarda	Courente	Allemande	Tripla	Key Signature
I	1	D,D	D,D	d,F	D,D	D,D	none
	2	d,A	D,A		A,F	A,F	none
	3	a,D	a,D	F,D	F,D	F,D	none

Figure 2. *Banchetto Musicale*: key relationships of section beginnings and cadences.

(m. 15) (see **Appendix A**). Similarly, the first instance of the dominant is A major (m. 4, beat 1), the very next time the dominant occurs it is A minor (m. 6, beat 3). The dominant then moves back to A major (m. 10, beat 1) and remains major through to the end of the first section. The very next instance of the dominant, however, is A minor (m. 17, beat 3). It then moves back to A major (m. 21, beat 3), back again to A minor (m. 23, beat 4), and ends with a cadence on A major (m. 26-27, beat 1). In the final section of the Padouana, the very next beat after the A major final cadence of the second section, is A minor (m.28, beat 1). Just six measures later the dominant is A major (m. 34, beat 1). This changes back to A minor (m. 37, beat 1), yet has the final instance of the dominant being A major (m. 39, beat 2). While not as volatile, even the subdominant slips easily from major to minor. In the first section, G minor (m. 2, beat 3) remains minor through the initial instance of the subdominant in the second section (m. 17, beat 2). It then moves to G major (m. 18, beat 3), and back to G minor (m. 23, beat 3). Subsequent instances of the subdominant are minor until it becomes major again in m. 35, beat 4, only to go

back to minor the very next measure (m. 36, beat 3).

Given that Schein moves from major to minor as if they were interchangeable, it is not surprising that the second section of the Galliard begins with a D major chord rather than the D minor chord that one would expect, because the corresponding section of the Padouana begins with D minor. D minor relates well to F major because it is the relative minor. While the year 1617 is technically considered to be pre-tonal historically, the A major chord is unmistakably functioning as the dominant of D major and D minor throughout Suite I (see: **Appendix A**, Padouana – mm. 14-15, 34, and 39-40; **Appendix B**, Gagliarda – mm. 3, 4, 7, and 7-8; **Appendix C**, Courente – mm. 1, 2, 7, and 8; **Appendices D & E**, Allemande and Tripla – mm. 6-8, 21-22.) The relationship of A major to F major, in the second sections of the Allemande and corresponding Tripla, seems to be a big stretch harmonically; however, it is expected in the form of the Allemande for the second section to move to the mediant (F) through the VII chord (C).[180] This movement to the mediant will be described in more detail in the discussion of the Allemande under **Conducting Considerations** below.

Motivic Correspondence and the Variation Principle

What about the correspondence among the dances in terms of *inventione* (composition)? And how was the variation principle applied to Suite I? As is observed in many examples below, pitches are sometimes repeated during the progression of the line. If one considers these repetitions as elongations of a single pitch, the lines are remarkably identical, essentially containing only rhythmic variations. The discussion and accompanying figures below plainly show these relationships. Identical colors enclose corresponding pitch progressions.

When comparing the head, or beginning, motives of the first sections of the Padouana

[180] Hudson, *The Allemande, the Balletto, and the Tanz*, i: 13.

and Gagliarda, one observes that the opening pitch progressions of all five parts of the Padouana have identical counterparts in the Gagliarda. Only the rhythms are varied, and these are not necessarily modified in the same way (see **Figure 3)**. By itself this is remarkable, but the tail, or phrase-ending, motives of the corresponding first sections also contain equivalent similarities.

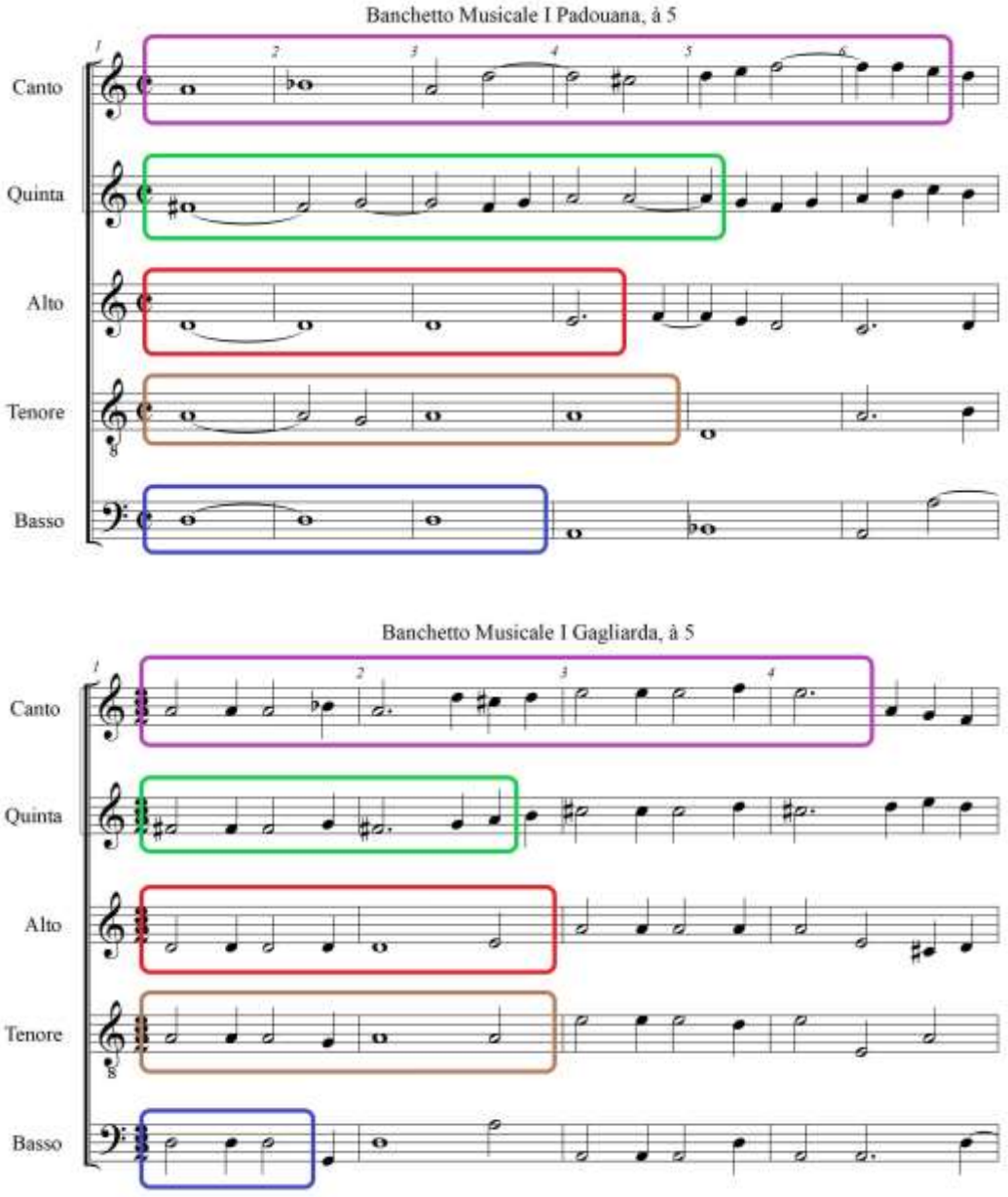

Figure 3. Comparison of head motives from the first sections of the Padouana and Gagliarda of *Banchetto Musicale* Suite I. Compare similarities between identically colored parts.

The tail motives in four of the five parts could be described simply as a cadential formula, but

the highlighted section of the canto part in **Figure 4** is too long to be considered merely a part of a cadential formula. In addition, the pitch progressions of the remaining parts are too identical to

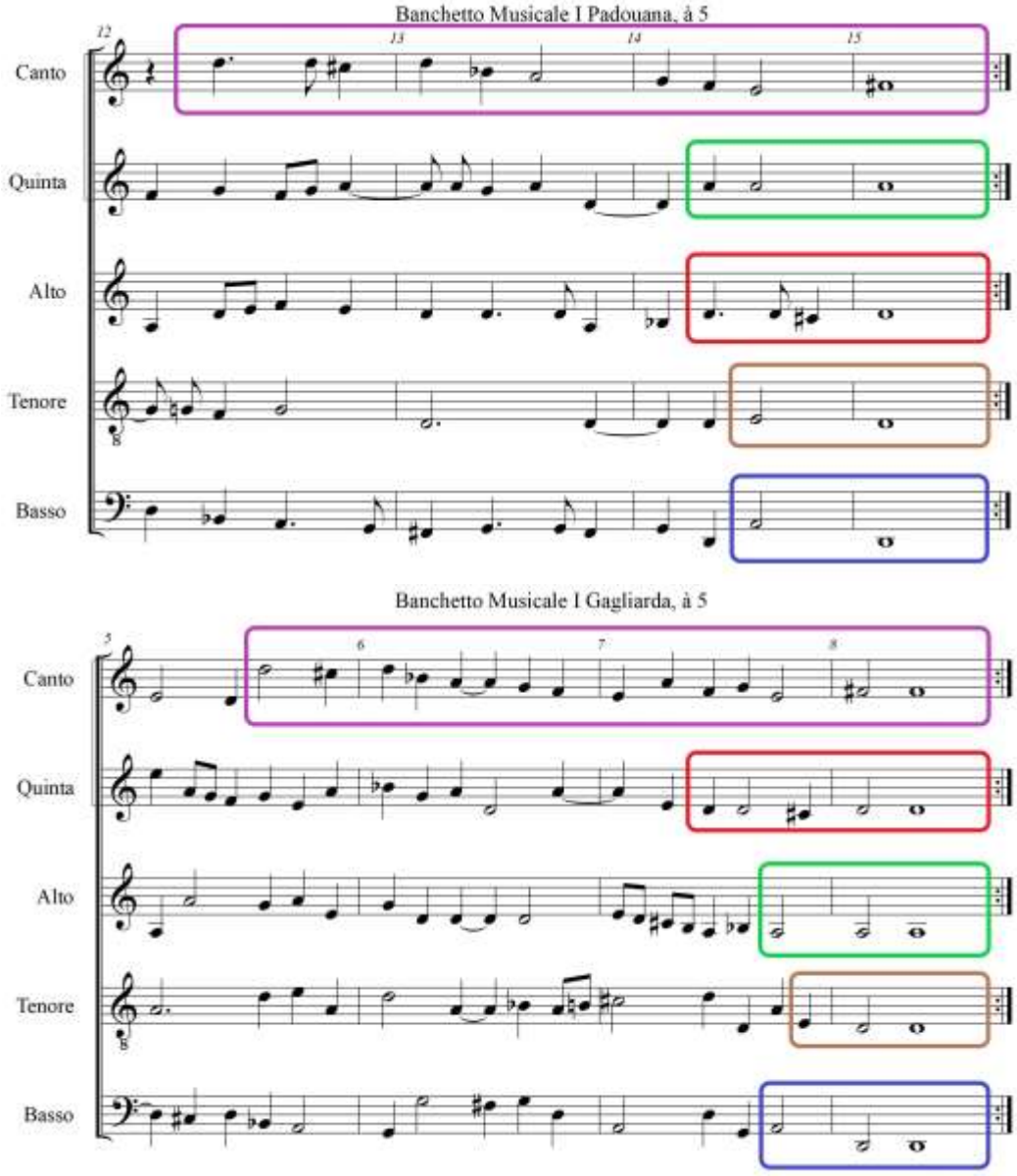

Figure 4. Comparison of tail motives of the first sections of the Padouana and Gagliarda of *Banchetto Musicale* Suite I

be summarily dismissed as cadential formulas or mere coincidences, especially given Schein's statement that he wrote the dances to well-correspond to each other in terms of *inventione*.

In **Figure 4** the canto part of the Gagliarda has a few more pitches (see measure 7) than the corresponding place in the Padouana, but the pitch progression is essentially the same. Note

that the tail motives from the quinta and alto parts in the Padouana have switched places in the Gagliarda. A comparison of the tail motives from the second sections of the Padouana and Gagliarda again reveal too much material to simply be called a cadential formula (see **Figure 5**).

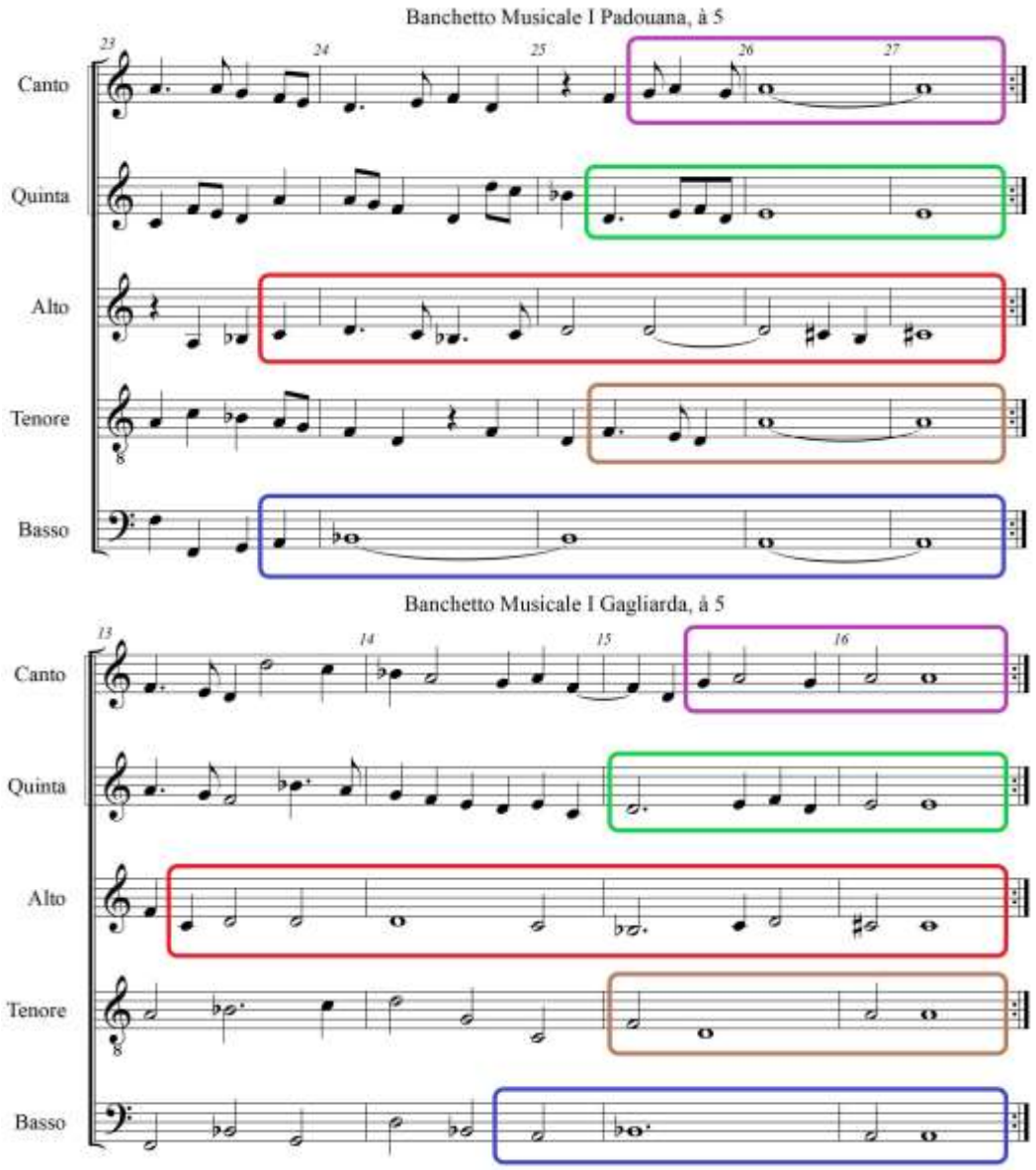

Figure 5. Comparison of tail motives of the second sections of the Padouana and Gagliarda of *Banchetto Musicale* Suite I

Yet, even if it were a cadential formula, there is still a striking similarity between these corresponding motives from the Padouana and Gagliarda.

When the head motives from the third sections of the Padouana and Gagliarda are

compared (see **Figure 6**), one again observes rhythmic variation on virtually identical pitch progressions. Here, only the tenore part is different in terms of pitch, with more ornamentation of the line in the Padouana.

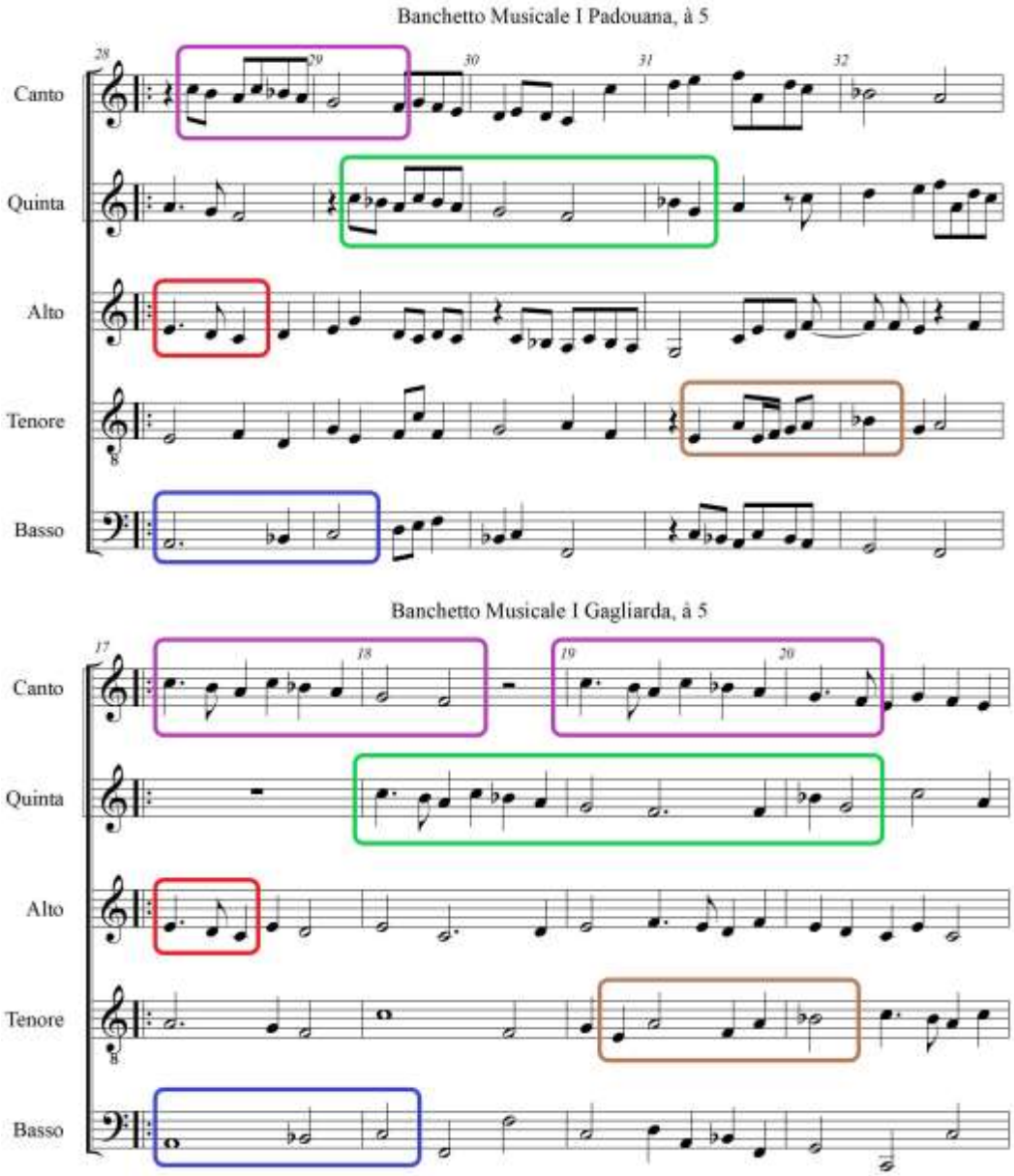

Figure 6. Comparison of head motives from the third sections of the Padouana and Gagliarda of *Banchetto Musicale* Suite I

Figure 7 (below) is a comparison of the head motives from the second section of the Gagliarda and the first section of the Courente. With the exception of only the direction of the

pitches in the basso part, and the f-natural in place of the f-sharp in the quinta part, the parts are almost identical to each other.

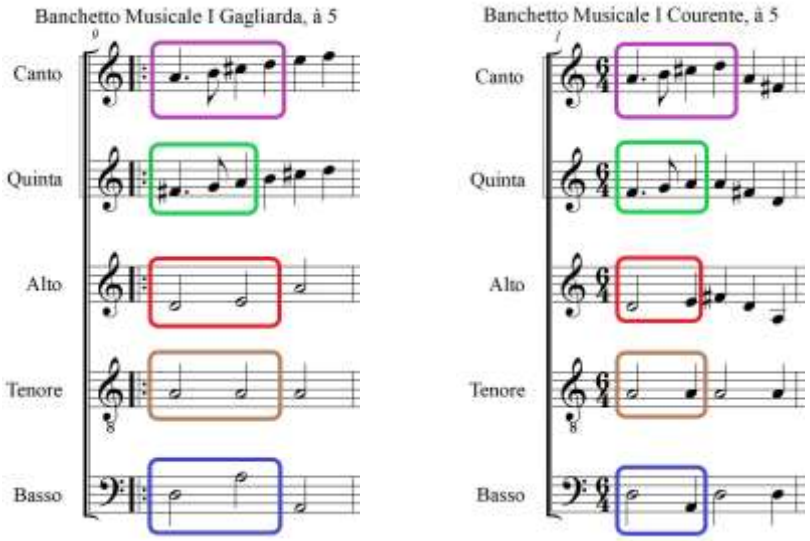

Figure 7. Comparison of head motives from the second section of the Gagliarda and first section of the Courente of *Banchetto Musicale* Suite I

Figure 8 is a comparison of the head motives of the first sections of the Courente and the Allemande. Again the rhythm is varied. The basso part comparison is a bit of a stretch, with the G and E in the Allemande replacing the A in the Courente, but the similarity of the D's surrounding those areas, and the G-A which follows are difficult to ignore.

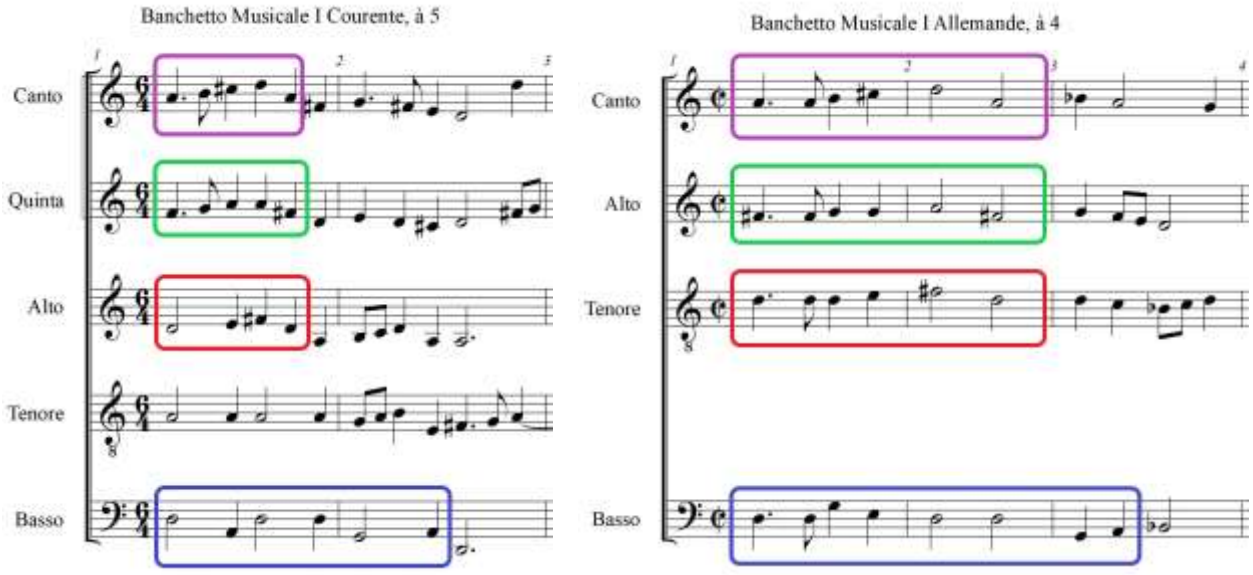

Figure 8. Comparison of head motives from the first sections of the Courente and Allemande of *Banchetto Musicale* Suite

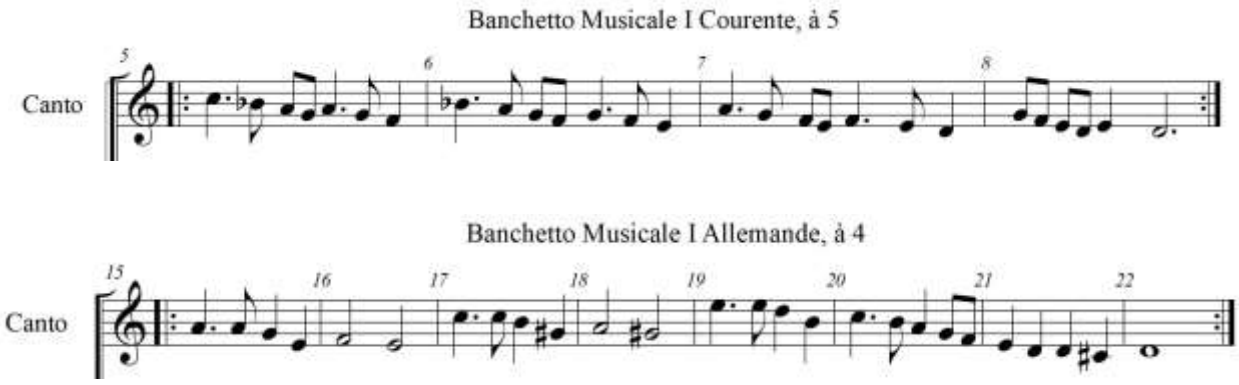

Figure 9. Comparison of sequences from the final sections of the Courente and Allemande of *Banchetto Musicale* Suite I

Figure 9 contains the sequences from the final sections of the Courente and Allemande. The sequence in the Courente moves downward. As a variation of that, the sequences in the Allemande, and subsequent Tripla, move upward.

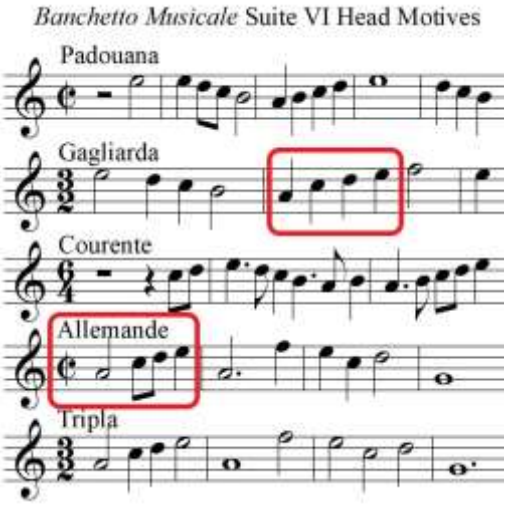

Figure 10. Head motives for each dance in Suite VI of *Banchetto Musicale*

In *Music in the Baroque Era* Manfred Bukofzer highlights the head motives from Suite VI of the *Banchetto Musicale* (see **Figure 10**) and states that the dances in the suites are not exact variations of an entire movement, but are "more or less closely related transformations of

the same initial motive and a free continuation."[181] A close inspection reveals a similar treatment of the themes from Suite VI as was seen in the themes from Suite I, even to the point of using a latter motive, or latter part of a motive, as the basis for the beginning of another (compare m. 2 of the Gagliarda with m. 1 of the Allemande in **Figure 10**).

How was the variation principle applied in Suite I? In an unexpected fashion, the variation principle is manifested through the first four dances of Suite I, not through overt changes, but by varying the related head and tail motives almost imperceptibly, most frequently through subtle changes in rhythm, and sometimes with added pitches, as presented above. Schein begins the Padouana with a head motive, the pitches of which are used for the head motive of the Gagliarda. In a subtle fashion, part of the head motive of the second section of the Gagliarda is used as the basis for the head motive of the Courente, which is then extended and becomes the head motive for the Allemande, and subsequent Tripla. The Tripla is a complete, proportional rhythmic variation of the entire Allemande. In addition, tail motives from the Padouana appear in the Gagliarda in varied form. The variation principle is thus carried out subtly by varying the head and tail motives and by utilizing a motive from one dance to construct another, topped off with the obvious Tripla reworking of the Allemande. As analyzed above, the dances in Suite I from *Banchetto Musicale* do indeed correspond well to each other in *tono* and *inventione*, as Schein claimed.

Transcription Considerations

My Doctoral Committee co-chair Dr. Jody Nagel, once advised me that, when one is transcribing, one should take into account the same considerations as composing and arranging, namely: 1) RANGE: in the instruments employed, has your work caused a voice to go outside of

[181] Bukofzer, *Music in the Baroque Era*, 113.

its normal range? If so, there should be a good reason for it; 2) TEXTURE: Does the texture show evidence of variation? Has the full group been playing for a while? Consider a solo or small ensemble. Has a solo been going for a while? Consider a small ensemble or the full group; and 3) COLOR: Has the color been varied enough to add interest? I found this to be invaluable advice during the process of transcribing this work.

Three movements of each suite in *Banchetto Musicale* are written for five voices with the last movement written for four. The standard brass and woodwind quintets are obvious choices for five voices. In terms of quartets, the saxophone and horn sections quickly come to mind. With only a little thought, one can come up with several more combinations from which to choose. These quartets and quintets can then be combined in various ways if one so desires.

With the idea of varying the texture and color, one will observe in the transcription of the Padouana the utilization of brass and woodwind quintets, and their combination as a double quintet, juxtaposed with the full brass and woodwind sections, as well as the full ensemble. In the Gagliarda I heard double reeds in my mind, so they are featured along with the entire woodwind section in this movement. To contrast with the color of the Gagliarda a brass quintet and the full brass section are featured in the Courente. With the idea of varying the texture and color, and because the Allemande is the final movement, it begins with the full ensemble. The Allemande is the only dance in the transcription that begins with the full ensemble. The colors of the saxophones in combination with the low brass section are then contrasted against woodwinds, with the upper woodwinds featured. In the third section of the Allemande I add emphasis to the upward sequence at the end. Starting with high voices, more and more instruments are added as each statement of the two-measure sequence is presented. The melody and harmony of the Tripla is essentially the same as the Allemande, but, to retain the idea of

varying the color and texture, a saxophone quartet and three other mixed quartets are utilized. In the third section of the Tripla, rather than use the same sequence of adding voices, I started from the bottom and added voices upward. This sequence of adding voices from the foundation upward gives more of a sense of finality than the end of the Allemande, and adds a nice contrast, – a variation on a variation, if you will.

In terms of percussion, Thoinot Arbeau (1520-1595), in his famous sixteenth-century dance manual, *Orchesography* (1588),[182] specifies the rhythmic patterns percussionists would have used for most of the dances included in Suite I.[183] Jeffery Kite-Powell illustrates possible variations on Arbeau's rhythmic patterns, and implies the parameters for the use of these rhythmic patterns (see **Figure 11**).[184]

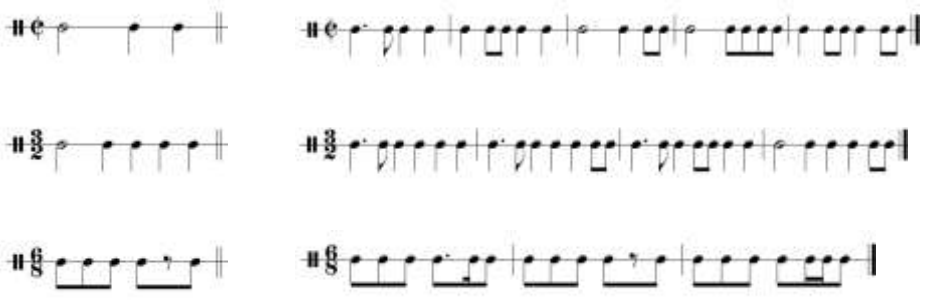

Figure 11. Basic rhythm patterns and possible variations as described by Arbeau and Kite-Powell.

Arbeau and Kite-Powell describe instruments as well. For instance, the tabor is similar to the modern-day snare drum, ranging in diameter from "five to sixteen inches," with a depth of "three to twenty-four inches," but having only one or two snares, with the snares sometimes on

[182] G. Yvonne Kendall, "Arbeau, Thoinot," *Grove Music Online*. *Oxford Music Online*, Oxford University Press, accessed January 20, 2017, http://www.oxfordmusiconline.com/subscriber/article/grove/music/01163.
[183] Thoinot Arbeau, *Orchesography* (1588), translated by Mary Stewart Evans (New York: Dover Publications, 1967).
[184] Jeffery Kite-Powell, *A Performer's Guide to Renaissance Music, 2nd ed*., (Bloomington, IN: Indiana University Press, 2007), 201-202.

the batter side of the drum.[185] The tabor was typically played with one hand while the performer played the pipe with the other. The pipe is a three-holed, recorder-like instrument.[186] When asked if the pipe and tabor must be played to accompany processional dances, Arbeau implied that the tabor could be played by itself, and it was certainly preferable to have the tabor played, rather than not, to keep the pulse clear for the dancers.[187] The side drum was similar to what we would call a field drum, ranging in diameter from "twelve to twenty inches," with a depth range of "nine to twenty-four inches."[188] In addition to the tabor and side drums, kettle drums, or timpani, were in use, typically emphasizing the tonic and dominant.[189] Nakers, were small timpani. Modern-day attempts to recreate these drums produce an instrument "with a tone ranging somewhere between that of bongos and timbales."[190] The hand drum, essentially the same as what is associated with Celtic music, was also popular at the time.[191] In terms of accessories, the headed tambourine and the triangle were used as well. The triangle, though, could have been a trapezoid and, in either shape, probably had "metallic rings looped around the bottom."[192] Kite-Powell states that with the metal rings the triangle probably had more of a rhythmic function than today's triangle, which is mainly used for its color effect.[193] At this time, the Turkish Crescent (Jingling Johnnie) and friction drum were in use. [194] The instruments just described are the main color palette from which to choose for the percussion section. From these, I chose the timpani,

[185] Kite-Powell, *A Performer's Guide to Renaissance Music*, 196-197.
[186] Ibid., 197-198.
[187] Arbeau, *Orchesography*, 67.
[188] Kite-Powell, *A Performer's Guide to Renaissance Music*, 196. All quotes regarding drum dimensions are from this source.
[189] Ibid., 195.
[190] Ibid.
[191] Ibid., 196.
[192] Ibid., 198.
[193] Ibid.
[194] James Blades, and Jeremy Montagu, *Early Percussion Instruments from the Middle Ages to the Baroque*, (London: Oxford University Press, 1976), 21-22.

tabor (because the tabor has considerably fewer snares than the modern snare drum, I substituted snare drum with the snares turned off, yet for some louder sections, with the snares turned on), side drum (a large deep field drum), tambourine, sleigh bells (as a substitute for the ringed triangle described above), and timbales (as a substitute for nakers).

At the time *Banchetto Musicale* was written, if percussionists performed with the quintet of other instruments, they probably would have improvised their parts, as evidenced by the existence of percussion instruments at this time, yet with the drumming patterns included in Arbeau's *Orchesography* being the only existing written percussion music from before 1600.[195]

Based on known resources, no dynamics were indicated by Schein in the original publication.[196] While there is evidence that the common practice of performing music from this era with terraced dynamics is not entirely historically accurate, applying terraced dynamics while performing Baroque music is still the recognized convention by many.[197] With that in mind, I assigned dynamics to achieve variety by playing repeated sections in a contrasting manner. Sometimes this was achieved by simply changing the designated dynamic; just as often this was achieved through changing the instrumentation.

Conducting Considerations

Each dance in Suite I has its own peculiarities in terms of form, tempo, and style. Each will be examined in turn, in the order in which they appear in the *Banchetto Musicale*. While developing an interpretation of the *Banchetto Musicale*, one must continually keep in mind that

[195] Kite-Powell, *A Performer's Guide to Renaissance Music*, 194.
[196] Johann Hermann Schein, *Banchetto Musicale*, 1617, Quinta part, (Delhi, India: Facsimile Publisher, 2015).The editor of the first collected edition added dynamics, but they are not observed in the facsimile copy of the quinta part from *Banchetto Musicale* originally published in 1617, nor are there dynamics in the urtext edition online at IMSLP.
[197] Matthias, Thiemel, "Dynamics," *The New Grove Dictionary of Music and Musicians, 2nd ed*., eds. Stanley Sadie and J. Tyrell, in twenty-nine volumes (New York: Grove's Dictionaries, 2001), vii: 820.

Schein said that these dances were "more 'for the ears' than 'for the feet.'"[198] As with any work written in this time period, a conductor must rely on performance practice research, as well as use personal judgment for final determinations relative to tempo and style. For instance, even if the *Banchetto Musicale* were meant to be used purely as dance music, it seems there would still be a fair amount of latitude with regard to choice of tempo. The caveat that this music is more for the ears than for the feet only appears to increase the range of acceptable choices.

Padouana

Background Information and Form

The first movements in all twenty suites of the *Banchetto Musicale* carry the same title: Padouana. Pavan is the English name for Padouana. The pavan is a solemn, processional dance, described by Arbeau as being in duple meter,[199] popular in the sixteenth and early seventeenth centuries, which most likely originated in Italy.[200] Typically the pavan consists of two, three (most typical), or four sections, all of which are normally repeated.[201] For most of the sixteenth century pavans were homophonic, with the melody in the highest part.[202] Alan Brown points out that by the end of the sixteenth century English composers enhanced the texture of the pavan by utilizing true counterpoint, not simply putting ornamentation on a homophonic texture.[203]

Thomas Morley (1557 or 1558-1602) characterized the pavan as music for "grave dancing,"[204] consisting of three sections which repeat. Each section, Morley said, may consist of eight, twelve, or sixteen semi-breves [whole notes – a modern-day measure's worth of beats in

[198] Cited in: Maureen Epp and Brian E. Power, eds., *The Sounds and Sights of Performance in Early Music: Essays in Honour of Timothy J. McGee* (Burlington, VT: Ashgate Publishing Company, 2009), 220.
[199] Arbeau, *Orchesography*, 57.
[200] Brown, "Pavan," *The New Grove Dictionary*, xiv: 311.
[201] Ibid., 312, 313.
[202] Ibid., 312.
[203] Ibid.
[204] Cited in: Brown, "Pavan," *The New Grove Dictionary*, xiv: 312.

4/4], and not "fewer than eight." Morley advised that the composition of a pavan should be made up of phrases with multiples of four semi-breves, because this way, 'no matter how many fours [musicians] put in [their] strain it will fall out well enough in the end."[205] Brown, in the *New Grove Dictionary*, however, points out that composers such as Orlando Gibbons (1583-1625) did not abide by the four-semi-breve-multiple rule and wrote pavans with sections of fourteen, thirteen, and nineteen semi-breves.[206] Schein's pavan in Suite I contains three sections consisting of sixteen, twelve, and fourteen semi-breves, or measures, respectively, all of which repeat, are polyphonic, and in duple time.

The pavan in the sixteenth century was often the first dance in a group of dances, followed by a dance or dances in quick triple meter. By late in the sixteenth century the duple meter pavan was usually paired specifically with a triple-meter galliard.[207] Whichever dance followed the pavan, the musical material contained therein was often based on material from the pavan.[208] As described earlier, the head and tail motives in the Gagliarda of Suite I seem to be clearly based on the corresponding head and tail motives in the Padouana.

Tempo

While Arbeau and Morley related that the pavan was solemn and, therefore, slow in tempo, there were publications in the middle of the sixteenth century that suggested the pavan could be fast or moderately fast.[209] This observation is tempered by the balancing perspective that many dances tended to become "slower as time went on."[210]

[205] Cited in: Brown, "Pavan," *The New Grove Dictionary*, xiv: 312.
[206] Brown, "Pavan," *The New Grove Dictionary*, xiv: 312.
[207] Ibid.
[208] Ibid.
[209] Ibid.
[210] Ibid.

As to tempo, Capriol, Arbeau's student with whom he is dialoguing in *Orchesography*, complained that the speed of the pavan, as described by Arbeau, was "too solemn and slow to dance alone with a young girl in a room,"[211] to which Arbeau replied, "The musicians sometimes play it more quickly to a lighter beat, and in this way it assumes the moderate tempo of the basse dance and is called the *passamezzo*."[212] The *passamezzo* is closely related to the pavan and is somewhat faster.[213] Much of what is known about dances in the late sixteenth century comes to us through Arbeau's *Orchesography*. All we can conclude from Arbeau's reply to Capriol is that the *passamezzo* must have been at least somewhat faster in tempo than the pavan, and maybe only somewhat faster. But Arbeau's comment does give some latitude to the conductor in the choice of tempo. Taken together with Brown's insights on the pavan, while a broad range of tempos could be justified, I chose 60 beats per minute (bpm), as this tempo is solemn and not so slow as to lack motion, nor so fast as to lack stateliness.

Style

With regard to the Suite I Padouana, if performed at a slow tempo the character of the dance is solemn. It seems appropriate that, even if a somewhat faster tempo is chosen, at least a stately character should be maintained. This implies that the style should be sustained, not so sustained that it is legato, but rather resolute, with clear starts to each pitch, yet not accented. This movement is polyphonic, so one will need to be diligent to be sure that each line is clearly heard.

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[211] Arbeau, *Orchesography*, 66.
[212] Ibid.
[213] Richard Hudson, "Passamezzo," *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie, in twenty volumes (London: Macmillan Publishers Limited, 1995), xiv: 271.

Gagliarda

Background Information and Form

Galliard is the English word for Gagliarda. The word "galliard" means "GAY, LIVELY."[214] Not surprisingly, the galliard is a lively court dance. It was popular during the 1500's and early 1600's, written in triple meter and paired often with the pavan.[215] The galliard is thought to have originated in Italy and, as an after-dance, was paired with the pavan almost from the start.[216] The oldest known extant publications with galliards in them are from Attaingnant, a French printer. These publications are dated from 1529 to 1531. While not all of the galliards contained in these publications are thematically linked, the tradition of formulating a galliard from material in the pavan can still be traced to its inception because some are thematically linked.[217] In addition to being in triple meter, the galliard usually has three sections, with regular phrases that are typically eight, twelve, or sixteen measures in length, written in simple homophony with the melody in the highest part.[218] Rhythmically, the use of hemiola in a galliard has been a characteristic for most of its history.[219]

The Gagliarda in Suite I is written in triple meter, has three sections of eight measures each, and contains so much hemiola that, for the listener, the meter is a challenge to discern at the beginning (see **Appendix B**, mm. 1-8). The music of the Gagliarda cannot be described as simple homophony. The third section, in particular, has a large amount of imitation (see instances in **Appendix B**, canto & quinta parts, mm. 17-19; canto & alto parts, m. 19; canto &

[214] "galliard," *Merriam-Webster's Collegiate Dictionary, 11th ed*. Springfield, MA: Merriam-Webster, Incorporated, 2003.
[215] Alan Brown, "Galliard," *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie, in twenty volumes (London: Macmillan Publishers Limited, 1995), vii: 105.
[216] Brown, "Galliard," *The New Grove Dictionary*, vii: 105-106.
[217] Ibid., vii: 106.
[218] Ibid.
[219] Ibid., 107.

tenore parts, m. 20).

Tempo

As previously noted, the galliard is often paired with the pavan, and, as such, was intended to be a contrasting dance in meter, style, and tempo.[220] Alan Brown reports that the galliard is lively, but the dance steps as described in Arbeau imply that it should not be performed too quickly.[221] Since Schein stated that this music is more for the ears than for the feet, while it may be considered by some to be a little quick, I chose a tempo of 120 bpm, as this tempo keeps the music lively with good forward motion. All things considered, a tempo as slow as 100 bpm could still work, as long as the performance is in the style of a galliard.

Style

Arbeau says "one must be gay and nimble to dance"[222] a galliard, and the "movements [of the dance] are light-hearted."[223] This implies that the music should be light and separated, bouncy, in contrast to the slower and sustained pavan.

Courente

Background Information and Form

According to Meredith Little and Suzanne Cusick, the origin of the courante dance is unclear. They identify two types of courante: the Italian corrente, and the French courante.[224]

Schein spelled the third movement of each of the suites from *Banchetto Musicale* as c-o-u-r-e-n-t-e. Schein's chosen spelling is close enough to both the official Italian and French spellings that it is unclear whether Schein's spelling is a variation of the French or Italian.

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[220] Arbeau, *Orchesography*, 66.
[221] Brown, "Galliard," *The New Grove Dictionary*, vii: 105.
[222] Arbeau, *Orchesography*, 78.
[223] Ibid.
[224] Meredith Ellis Little, and Suzanne G. Cusick, "Courante," *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie, in twenty volumes (London: Macmillan Publishers Limited, 1995), iv: 875.

Musically, the French style courante is described as a "majestic" and "grave" style triple-meter dance, usually written in 3/2, with irregularities, especially hemiola that created metrical and rhythmic ambiguities and had a contrapuntal texture. The Italian style corrente, on the other hand, was normally in binary form, fast, also in triple meter, usually 3/4 or 3/8, without rhythmic ambiguity and was typically relatively homophonic in texture. The dance steps for the corrente comprised four-beat patterns that were usually combined into eight or twelve-beat phrases.[225] The Courente in Suite I is in binary form having two sections comprised of one eight beat phrase in each. The texture is largely homophonic. The time signature is 6/4, with a clear hemiola in the basso part in mm. 3-4, but the rhythm is obviously grouped in two sets of three, either to be played with the feeling of two as a compound meter with a subdivision of three, as it seems, or in six. The alto and tenore parts interject eighth notes polyphonically, but the texture is clearly a melody with accompaniment. Given the characteristics of the French and Italian styles of the courante, and the way Schein's corrente is written, Schein's courante was Italian in style; therefore, his chosen spelling is simply a variation of the Italian, corrente (see **Appendix C**).

Tempo

In the 1500 and 1600's, the corrente was danced during courtship. As such, the dancers were generally light-hearted and animated. In this atmosphere "the dancers [seemed] to run rather than walk."[226] In 3/4 or 3/8, the corrente was expected to be fast.[227] In this vein I chose the moderately fast tempo of 54 bpm.

Style

Arbeau describes steps for the coranto, his spelling of courante, that fit duple meter, but

[225] Little and Cusick, "Courante," *The New Grove Dictionary*, iv: 875.
[226] Ibid.
[227] Ibid.

the steps of which Little and Cusick say are identical to dance steps described by Cesare Negri (c. 1535-after 1634) and Gaspare Zanetti (after 1600-1660),[228] which are intended for triple meter dances. Arbeau says that the coranto is "danced in a light duple time," the steps of which "must be executed with a spring."[229] With this in mind, the corrente should be performed much like the galliard, light, and bouncy with forward motion. The starts of the notes should be clear, and each pitch should have resonance, a sort of staccato but not so short as to lose the tone of each note.

Allemande

General Information and Form

According to Richard Hudson, the allemande started in southern Germany, appearing in Nuremberg around 1540 as the *Tanz* and *Deutscher Tanz*.[230] Little and Cusick agree that the allemande probably originated in Germany, but they found a dance with the title "allemande" described in a dance manual published in 1521 that had been translated from French to English.[231] Whatever the origins of this dance, according to Hudson, the allemande, balletto, and the *Deutscher Tanz* are all different names for the same dance.[232] Soon after its inception the allemande had become a multi-sectional form, typically two or three sections, with each section normally repeated either verbatim or with variations. In addition, the allemande was written in duple meter with a texture of four parts as the norm, and with the melody in the top part. The allemande was almost always followed by a *Nachtanz* (after dance) where the melody and harmony of the duple dance was transformed to conform to triple meter (more about the

[228] Little and Cusick, "Courante," *The New Grove Dictionary*, iv: 875.
[229] Arbeau, *Orchesography*, 123.
[230] Hudson, *The Allemande, the Balletto, and the Tanz*, i: 3.
[231] Little and Cusick, "Courante," *The New Grove Dictionary*, iv: 276.
[232] Hudson, *The Allemande, the Balletto, and the Tanz*, i: ix-x.

Nachtanz below in the discussion of the tripla).[233] The phrases are normally four or eight measures long, but a four-measure phrase might be extended to six.[234] Extant published music indicates that initially the allemande was written for solo instrument: keyboard, lute or cittern.[235] By the early 1600's the form of the allemande had come to be dance music performed not just by a solo instrument, but might be sung or played by an ensemble.

Hudson states, however, that throughout its history "The most persistent and conspicuous musical element that unifies the development [of the allemande] from 1540 to 1750 is a special cadence." The prototype of this special cadence is "Do-Do-Ti-Do" with one beat per pitch. It is usually approached stepwise from above, yet may be approached from So or La below and may include a passing tone (see **Figure 12**). This cadence can be observed in Suite I in mm. 6-8, 13-14, and 20-22, (see **Appendix D**).

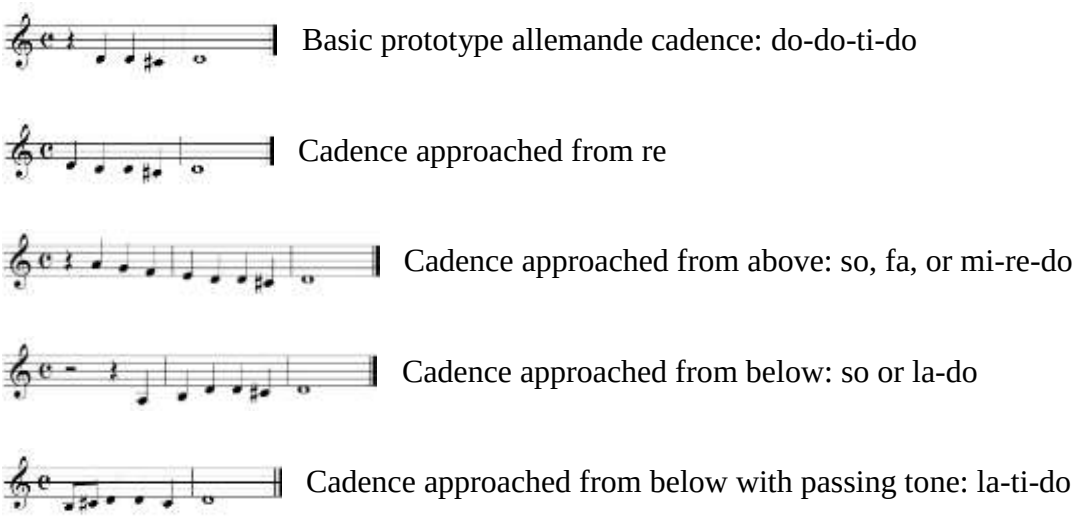


Figure 12. Examples of typical allemande melodic cadences

The Allemande in Suite I is comprised of three repeating sections. The first and third sections are each eight measures long. The first section has two four-measure halves with a half

[233] Hudson, *The Allemande, the Balletto, and the Tanz*, i: 3.
[234] Ibid., i: 14.
[235] Ibid., 20.

cadence at the end of the first phrase. The second section is six measures long composed of four measures plus a two-measure extension. It is here that the music contains the unusual key center relationship of A major and F major. However, Hudson explains that it was common for the second section of an allemande to have "two chordal centers on the i and III, and then [prolong] them or [move] between them through the dominant chord of each (V and VII)."[236] Using the iv chord as the dominant of the VII, this is precisely what happens from the cadence chord of the first section through to the end of third section of the allemande (see **Appendix D**). The tonal center of D, or I, is firmly established by and in m. 8. Then moving through A (the dominant of D) and C (the dominant of F) the tonal center of F is established by m. 14. Notice, too, that the tonal shift is accomplished through a two-measure extension that comes after landing on the dominant A. In the third section Schein then moves back to the tonic i, or D, through the III and VII chords in m. 15. The third section is eight measures long comprised mostly of an upward sequence made from the first two measures of the section. The use of a sequence to return to the original tonic was a common technique in the allemande.[237] As already noted, each of the three sections ends with the special cadence expected in an allemande (see mm. 6-8, 13-14, and 20-22 in **Appendix D**).

Tempo

The allemande, says Arbeau, "is a simple, rather sedate dance."[238] Apparently the third section of an allemande was often different, as Arbeau says, "you will dance it to a quicker, more lively duple time with the same steps but introducing little springs as in the [courente]."[239] This statement by Arbeau would allow a *subito piu mosso* in the third section if one desires. In

[236] Hudson, *The Allemande, the Balletto, and the Tanz*, i: 13.
[237] Little and Cusick, "Courante," *The New Grove Dictionary*, iv: 277.
[238] Arbeau, *Orchesography*, 125.
[239] Ibid.

attempting to establish a tempo for an allemande, Hudson notes the similarity of the allemande to the pavan and says, "…the *pavane*…was also in duple meter, but slower than the [allemande]."[240] In this spirit I chose the moderate tempo of 84 bpm, faster than the Padouana, but still stately.

Style

One might be tempted with statements of the solemnity of an allemande to perform this movement sustained like the pavan. But the solemnity can be portrayed through stateliness as well. Because the Allemande opens with a dotted rhythm that would be obscured if it were performed in a sustained manner, it seems preferable to play this movement as a stately processional with sustained dotted quarters and half notes, and staccato, regal eighth and quarter notes. Hudson says the allemande seems to have been popular as a processional dance, as such, the music should have strong forward motion as well.[241] While Schein intends the music for the ears rather than the feet, it is still dance music, and should thus be graceful, not heavy. While this movement is largely homophonic, there are plenty of eighth notes appearing polyphonically that should be brought to the fore.

Tripla

General Information and Form

Tripla is one of several names given to the *Nachtanz* (after-dance), which is normally a fast, triple-meter dance that, as noted earlier, almost always immediately follows an allemande, at least in Germany.[242] In Suite I of the *Banchetto Musicale* the Tripla is a straightforward reworking of the melodic and harmonic material of the Allemande as described above (see pp. 35

[240] Hudson, *The Allemande, the Balletto, and the Tanz*, i: 60.
[241] Ibid.
[242] Suzanne G. Cusick, "Nachtanz," *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie, in twenty volumes (London: Macmillan Publishers Limited, 1995.), xiii: 11.

& 44). Because the Tripla is a modification of the same material with only a meter change, the form, texture, phrase structure, and even the cadences are the same as that of the Allemande.

The *Banchetto Musicale* and just two other pieces are the only German examples of allemandes that have after-dances during the period of 1598-1627.[243] Perhaps including a tripla after-dance with each of the twenty allemandes in the *Banchetto Musicale* was Schein's attempt to write in the style of the traditional *Deutscher Tanz*. Ironically, using the title of Allemande was progressive in that the use of that title for this dance did not become common in Germany until 1636, about six years after Schein's death.[244] There are indications that the *Nachtanz* was falling out of fashion in the early 1600's.[245] Interestingly, though, composer Isaac Posch (d. 1622 or 1623)[246] complained that composers did not always write out a *Nachtanz*, leaving it to the musicians to improvise one, and this only created confusion.[247]

Tempo

The tempo of a tripla was often proportional to the tempo of the allemande that preceded it. Unfortunately, at this point in history, 1617, the rules for proportional tempos were in transition. The two most common proportions were three beats of triple meter equaling one beat from the preceding duple meter or three beats of triple meter equaling two beats of duple.[248] In my transcription I chose 84 bpm for the Allemande, so, at a ratio of three beats to two, a tempo of 126 bpm in the Tripla would be acceptable. Alternatively, as Schein noted that the *Banchetto Musicale* is dance music "more 'for the ears' than 'for the feet,'"[249] if the skill of the players

[243] Hudson, *The Allemande, the Balletto, and the Tanz*, i: x, 132.
[244] Ibid., x.
[245] Ibid., 126.
[246] Walter Blankenburg, "Posch, Isaac," *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie, in twenty volumes (London: Macmillan Publishers Limited, 1995), xv: 150.
[247] Hudson, *The Allemande, the Balletto, and the Tanz*, i: 133.
[248] Ibid., 15-20.
[249] Cited in: Maureen Epp and Brian E. Power, eds., *The Sounds and Sights of Performance in Early Music: Essays in Honour of Timothy J. McGee* (Burlington, VT: Ashgate Publishing Company, 2009), 220.

allows, another ratio that could work would be to perform the Allemande at 84 bpm and then perform the Tripla with a two-beat to one-beat ratio 168 bpm. The Tripla could then be performed in one at 56 bpm.

Style

As noted earlier, Kerala Snyder, in the *New Grove Dictionary*, says that, based on the layout of the original publication, the tripla was not considered as a separate movement from the allemande, but was to be performed immediately after.[250] The, tripla or *Nachtanz*, was meant to contrast with the allemande with which it was paired. As such, in practice, the solemn, stately allemande would give way to a lively triple-meter dance with vigorous leaps.[251] This style would indicate hardy forward motion with strong starts to each note, and a perky, but not too short (unless the performance hall requires it) staccato on notes less than one beat. As in all the above dances, when the dynamic is soft it will still need plenty of life and excitement.

CONCLUSION

Transcriptions have been an integral part of the wind ensemble literature from its inception through today. One of the main purposes of transcriptions in the wind ensemble repertoire is to expose musicians and audiences alike to music they might not otherwise see or hear. Johann Hermann Schein is established as one of the most important German composers in the early Baroque period. Schein's *Banchetto Musicale* is the highpoint of the variation suite, written only six years after the inception of the variation suite. The analysis of Suite I of *Banchetto Musicale* described above revealed not only its correspondence in terms of *tono* and *inventione*, but the application of the variation principle in this suite: In addition to the obvious rhythmic variation of the Tripla created from the Allemande, Schein used head and tail motives,

[250] Snyder, "Schein, Johann Hermann," *The New Grove Dictionary*, xvi: 615.
[251] Cusick, "Nachtanz," *The New Grove Dictionary of Music*, xiii: 11.

and variations on them, to create a cohesive variation suite. Considerations for conducting, including background information, form, tempo and style for each dance were discussed. In light of all the above, I offer this transcription of Suite I from *Banchetto Musicale* (1617) by Johann Hermann Schein for modern-day wind band (see **Appendix G**). May this transcription open eyes and ears to a composer and his music that is fresh to many who encounter it.

S.D.G.

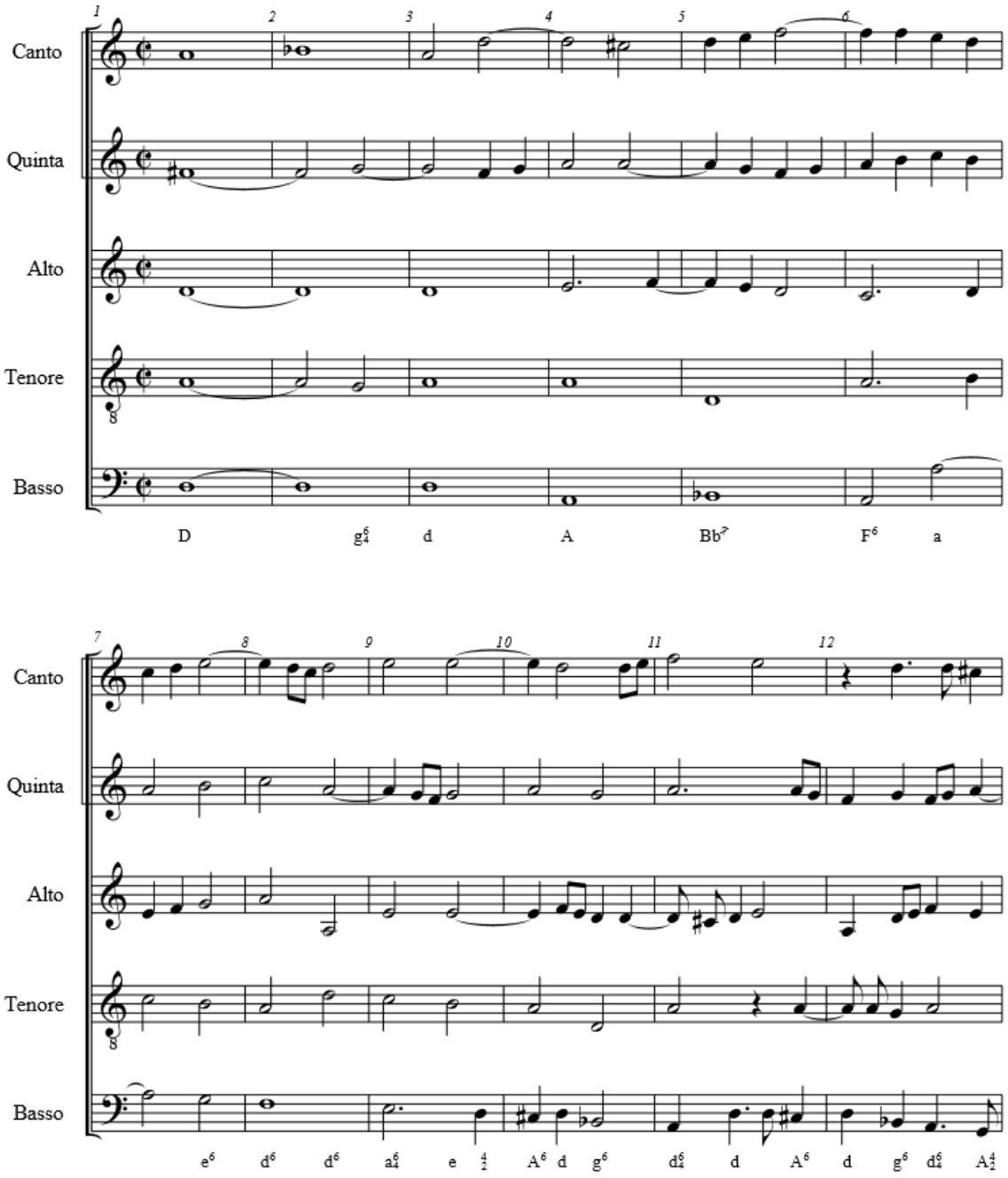
APPENDICES

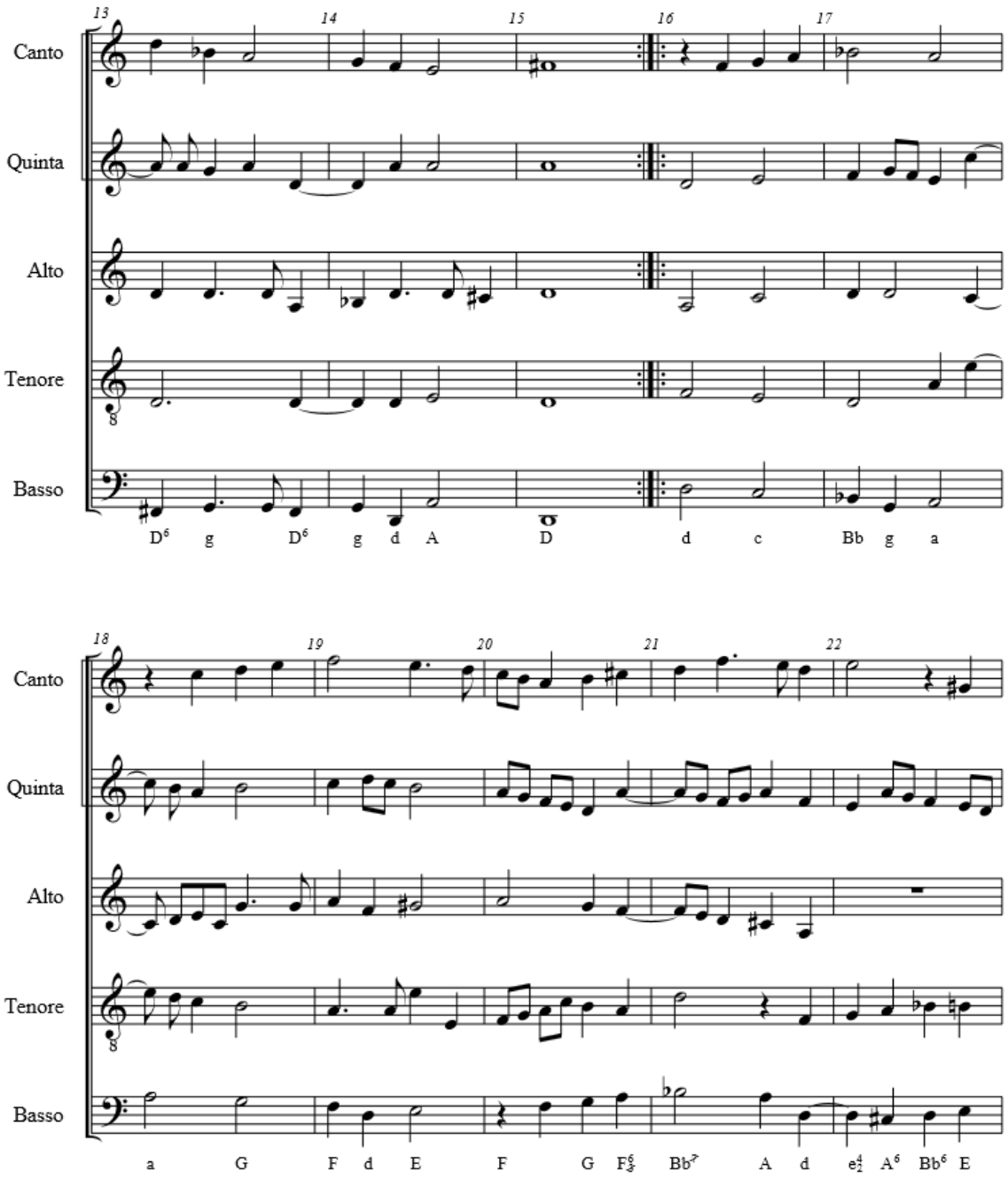
Appendix A: Padouana

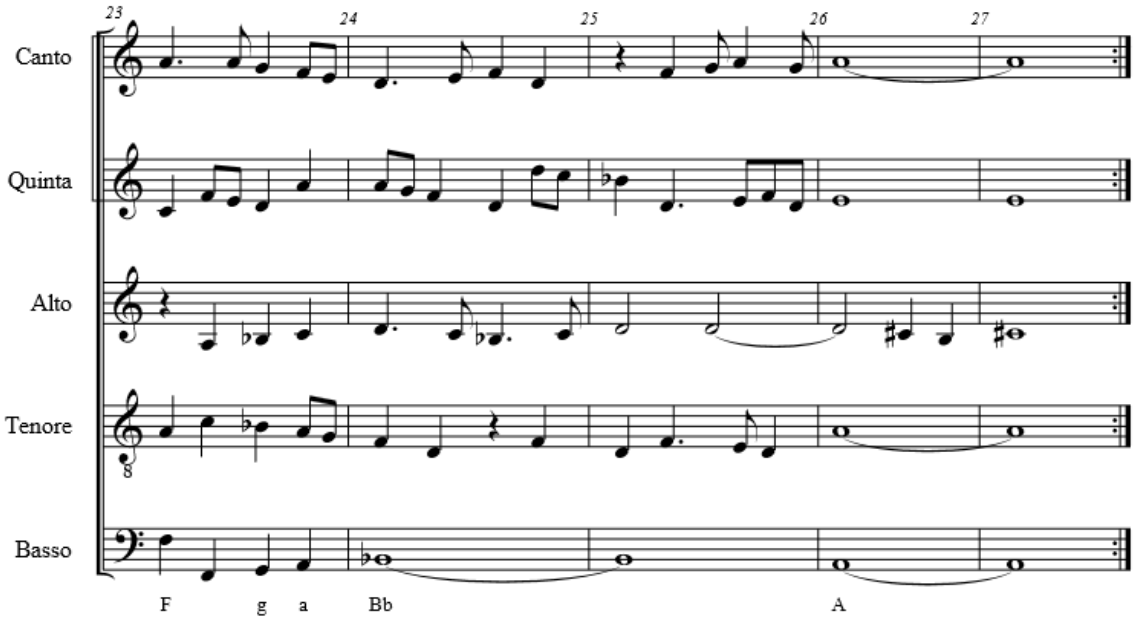
Score

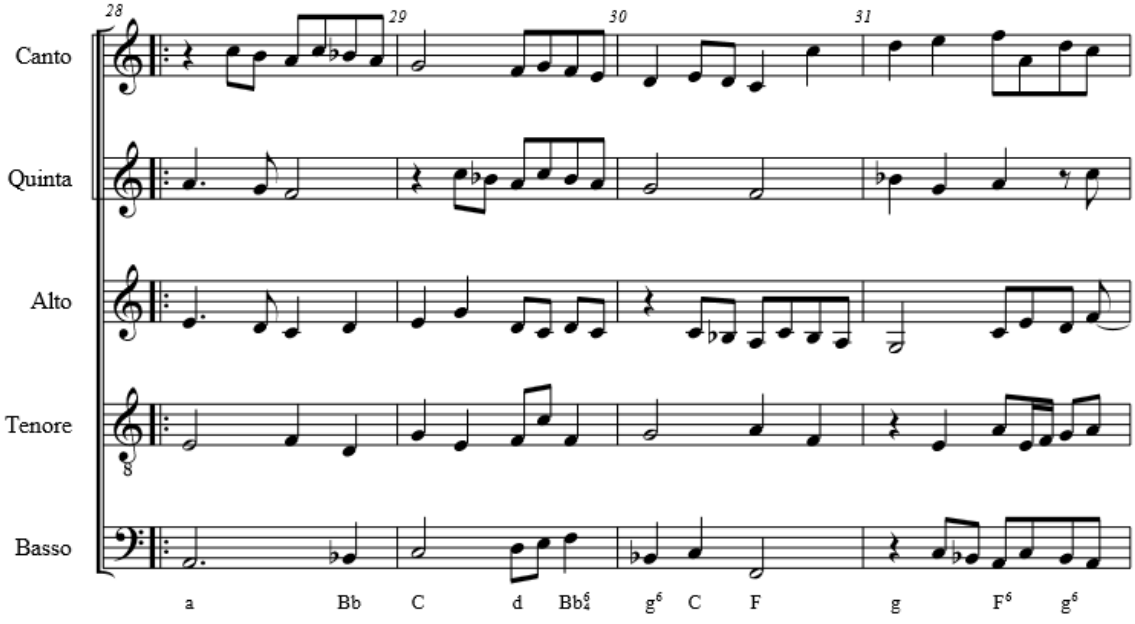
Banchetto Musicale I Padouana, à 5

Johann Hermann Schein




13
14
15
16
17
Canto
Quinta
Alto
Tenore
Basso
D6 g D6 g d A D d c Bb g a
18
19
20
21
22
Canto
Quinta
Alto
Tenore
Basso
a G F d E F G F6 3 Bb7 A d e4 2 A6 Bb6 E


23
24
25
26
27
Canto
Quinta
Alto
Tenore
Basso
F g a Bb A

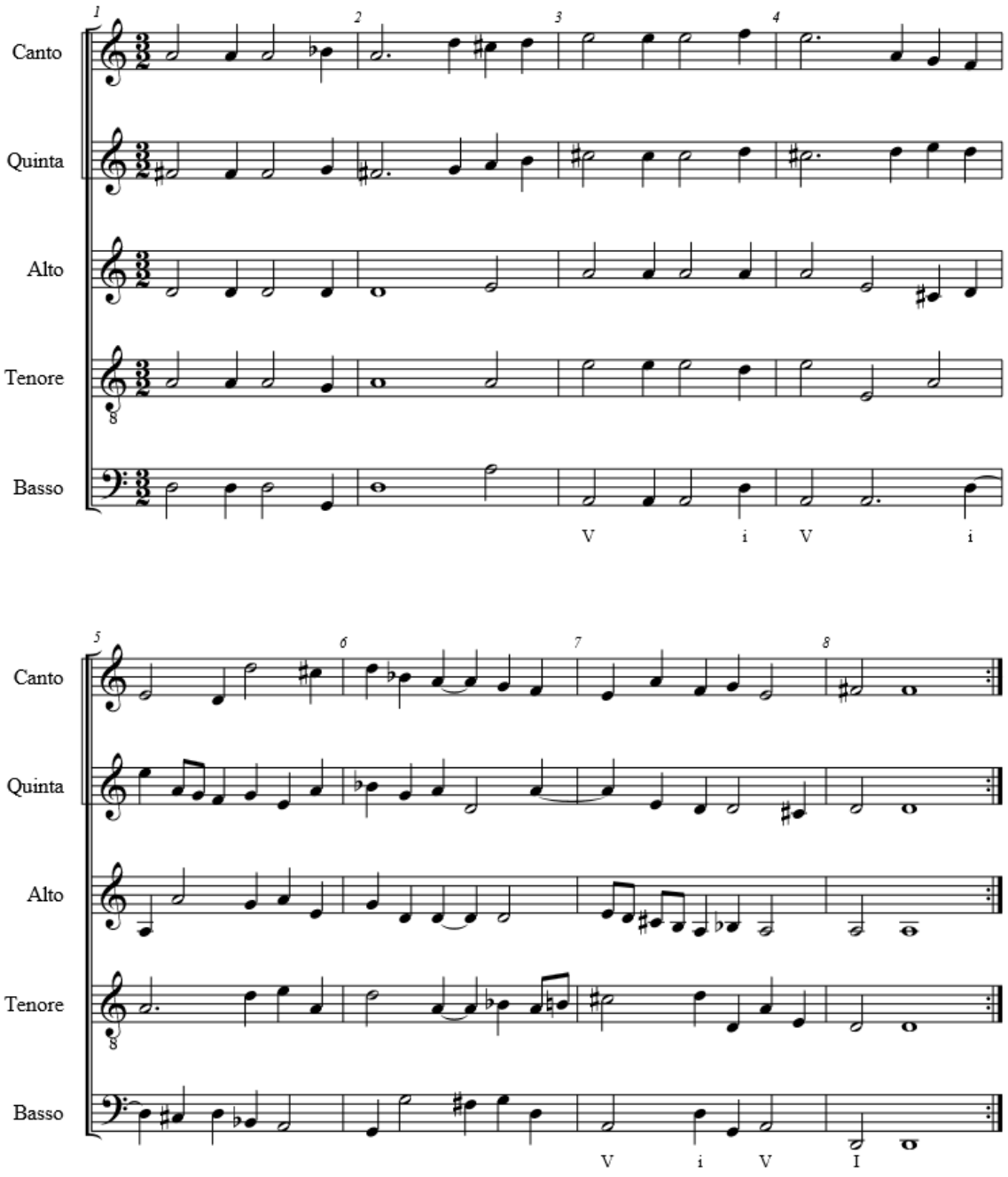

28
29
30
31
Canto
Quinta
Alto
Tenore
Basso
a Bb C d Bb g6 C F g F6 g6

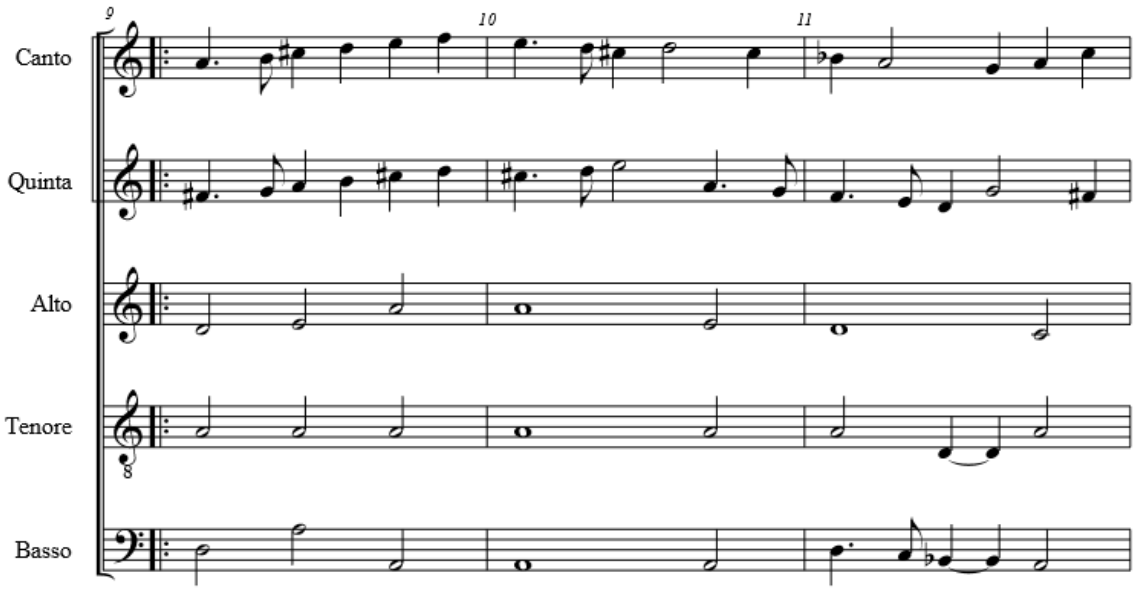
Appendix B: Gagliarda

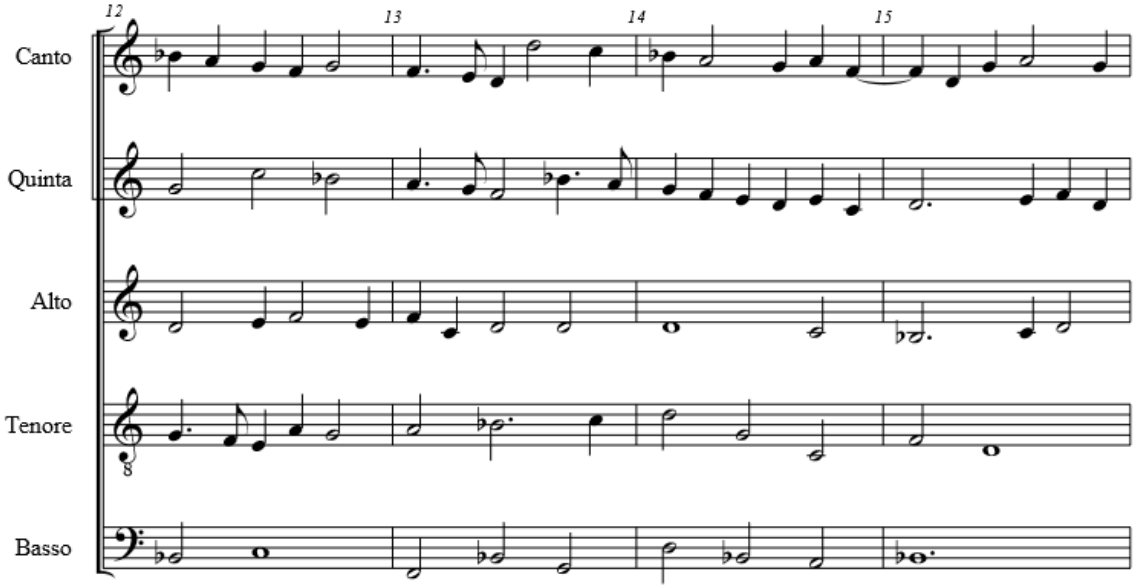
Score

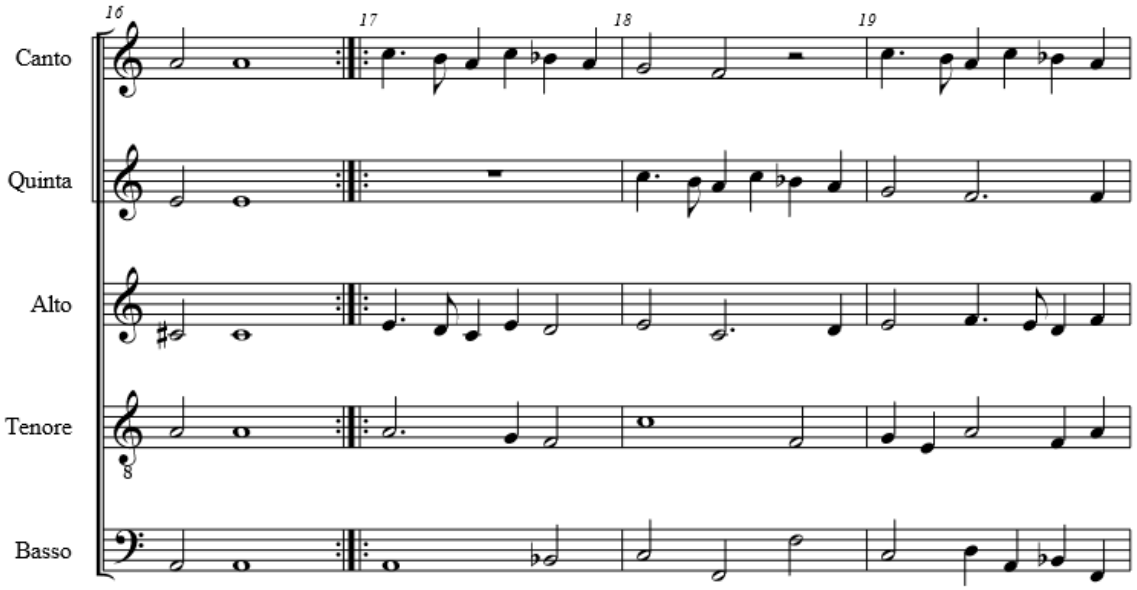
Banchetto Musicale I Gagliarda, à 5

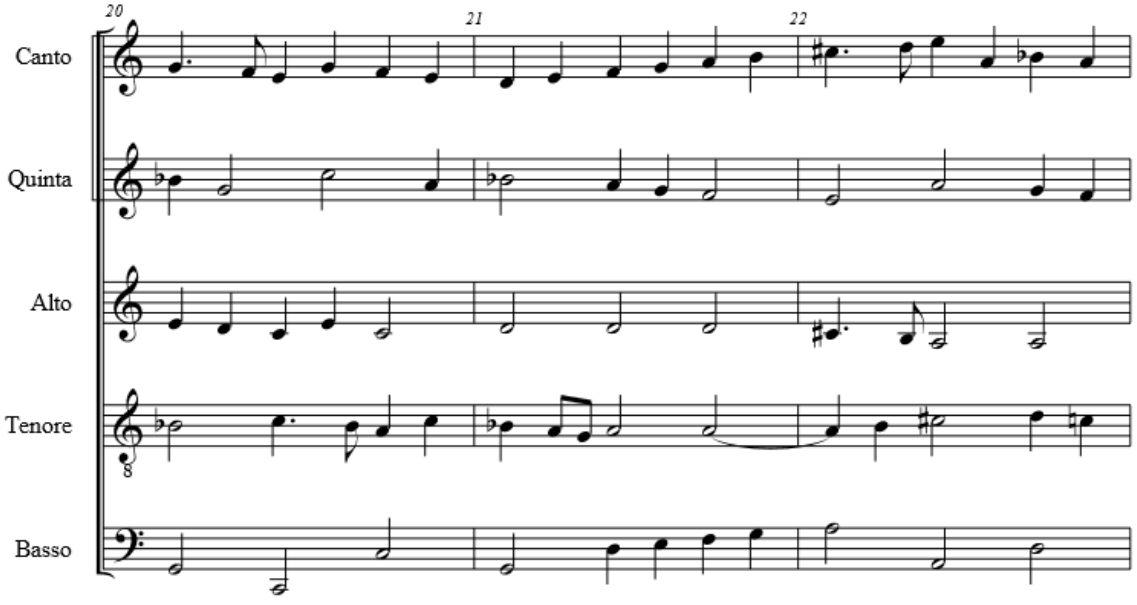
Johann Hermann Schein

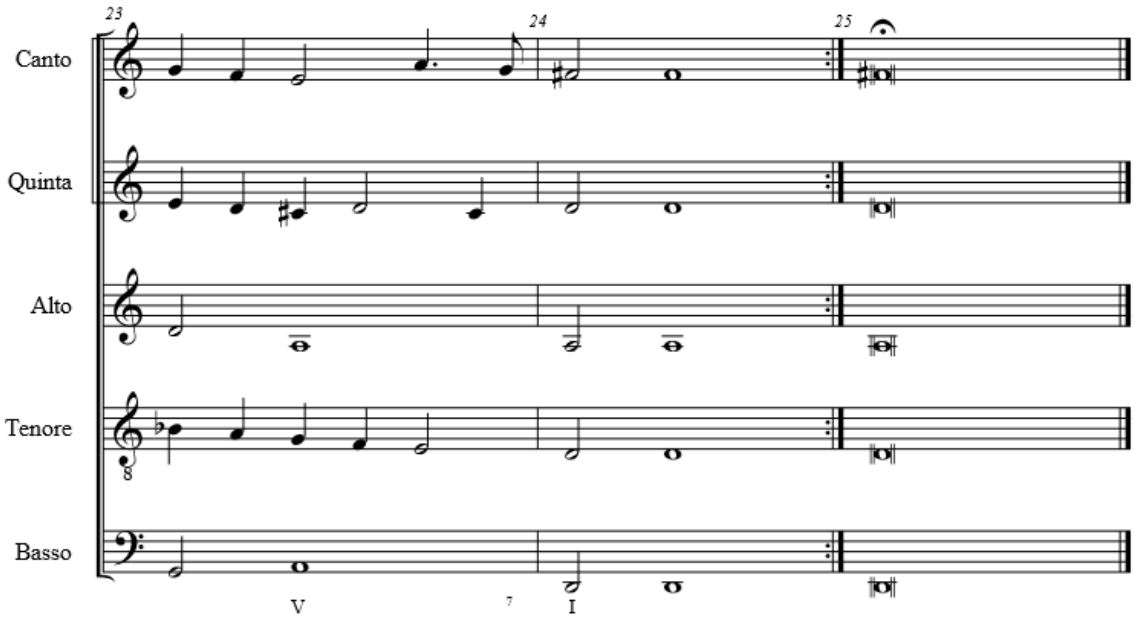



9
10
11
Canto
Quinta
Alto
Tenore
Basso


12
13
14
15
Canto
Quinta
Alto
Tenore
Basso


16
17
18
19
Canto
Quinta
Alto
Tenore
Basso


20
21
22
Canto
Quinta
Alto
Tenore
Basso

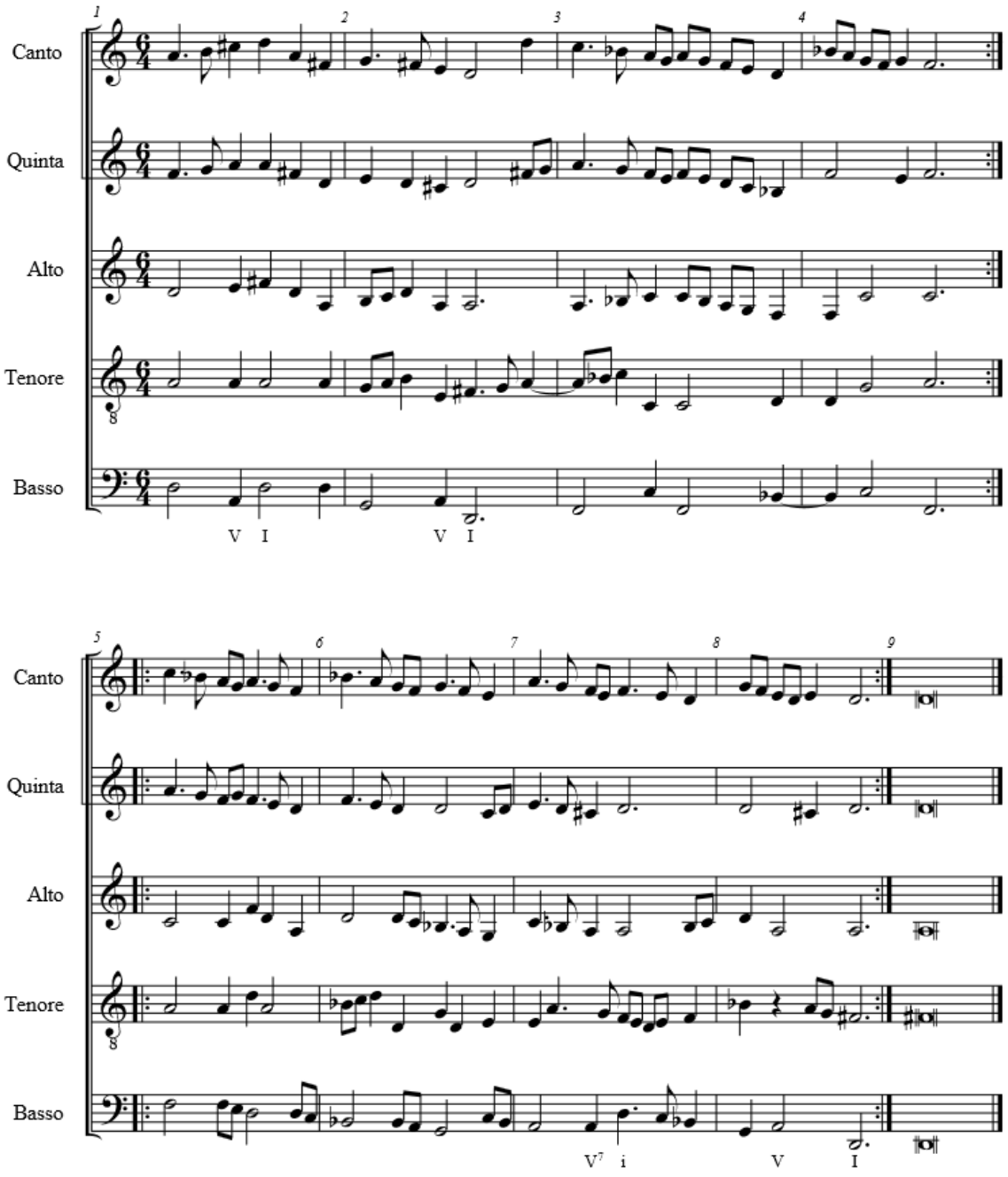

23
24
25
Canto
Quinta
Alto
Tenore
Basso
8
V
7
I

Appendix C: Courente

Score

Banchetto Musicale I Courente, à 5

Johann Hermann Schein

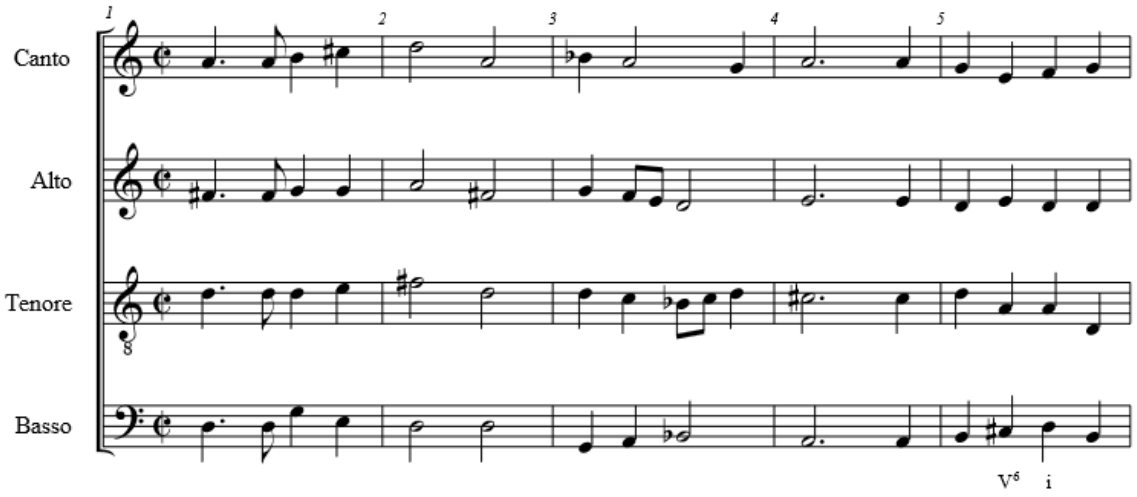


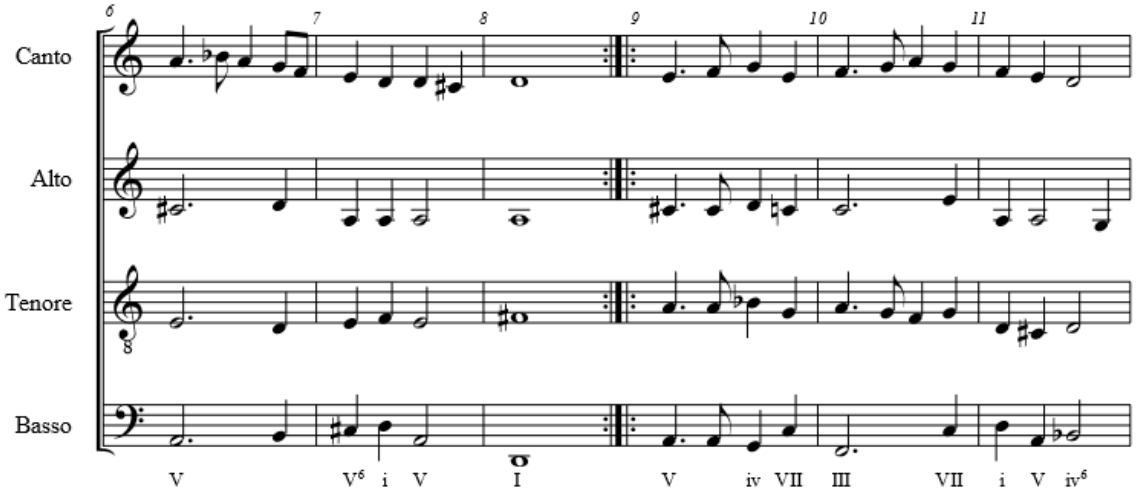
Appendix D: Allemande

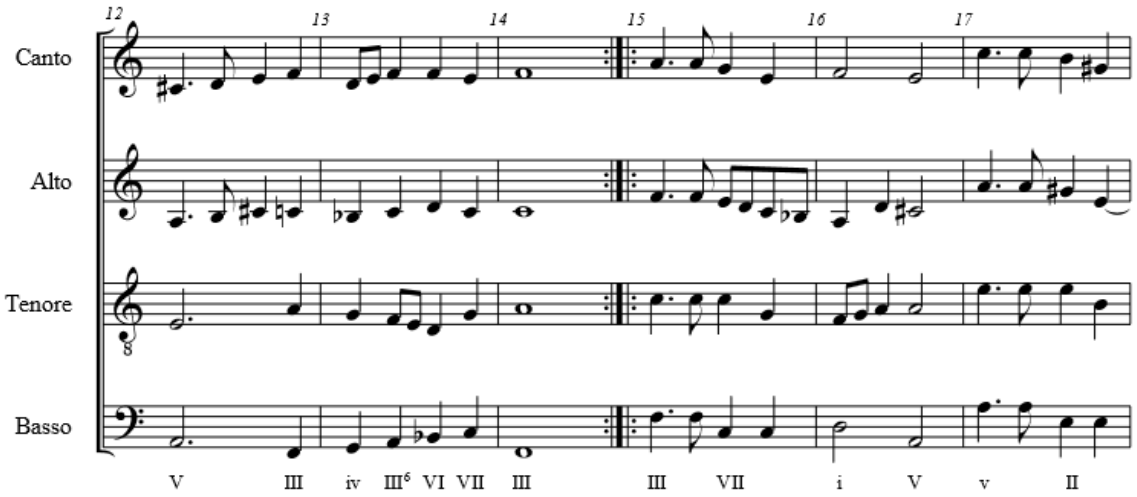
Score

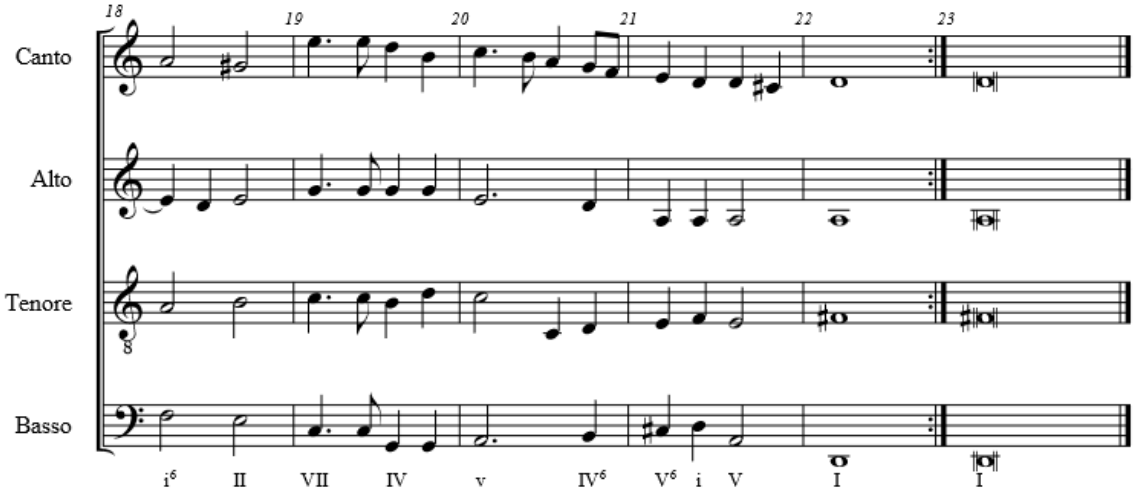
Banchetto Musicale I Allemande, à 4

Johann Hermann Schein






12
13
14
15
16
17
Canto
Alto
Tenore
Basso
V III iv III⁶ VI VII III III VII i V v II

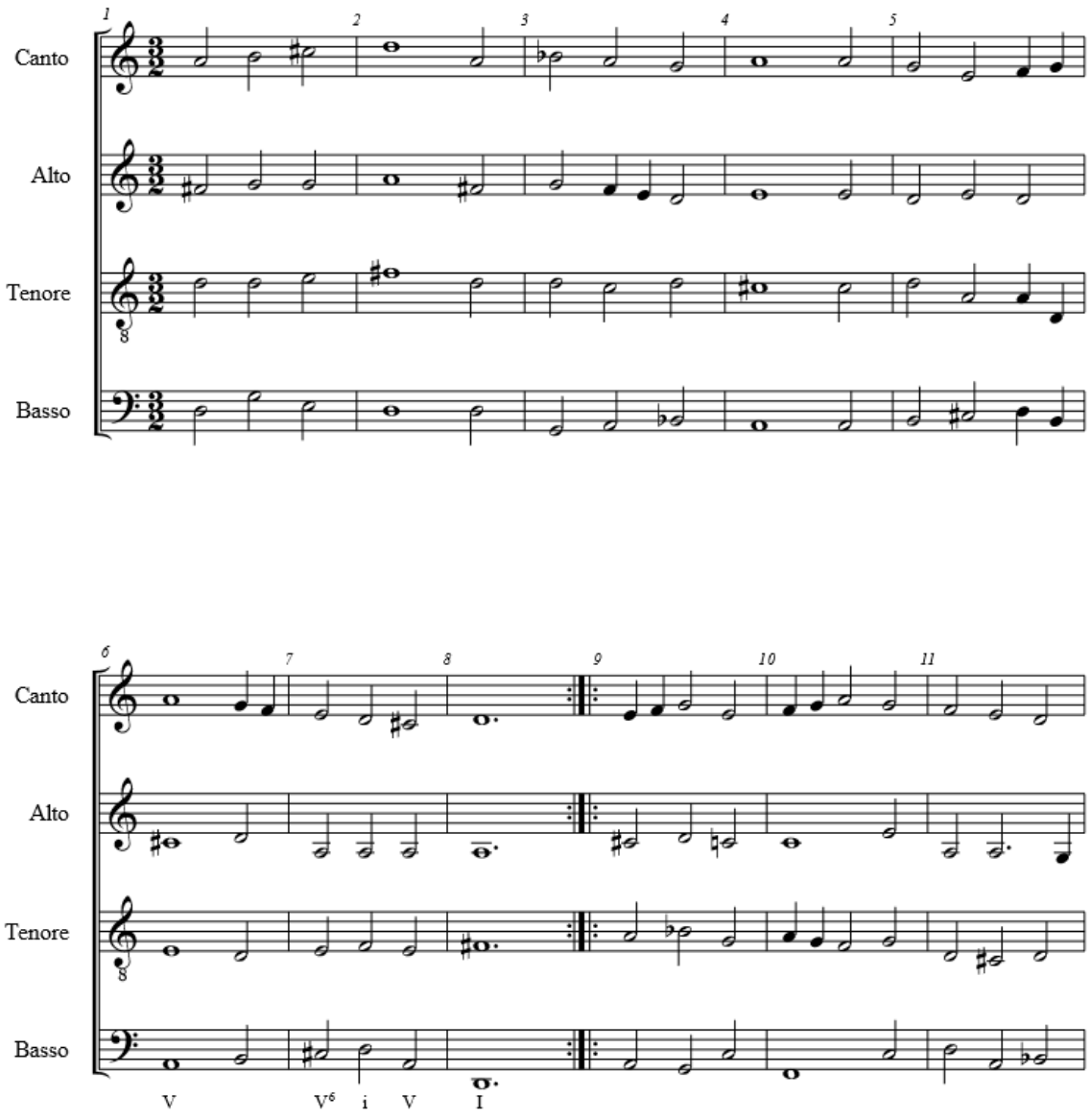

18
19
20
21
22
23
Canto
Alto
Tenore
Basso
i⁶ II VII IV v IV⁶ V⁶ i V I I

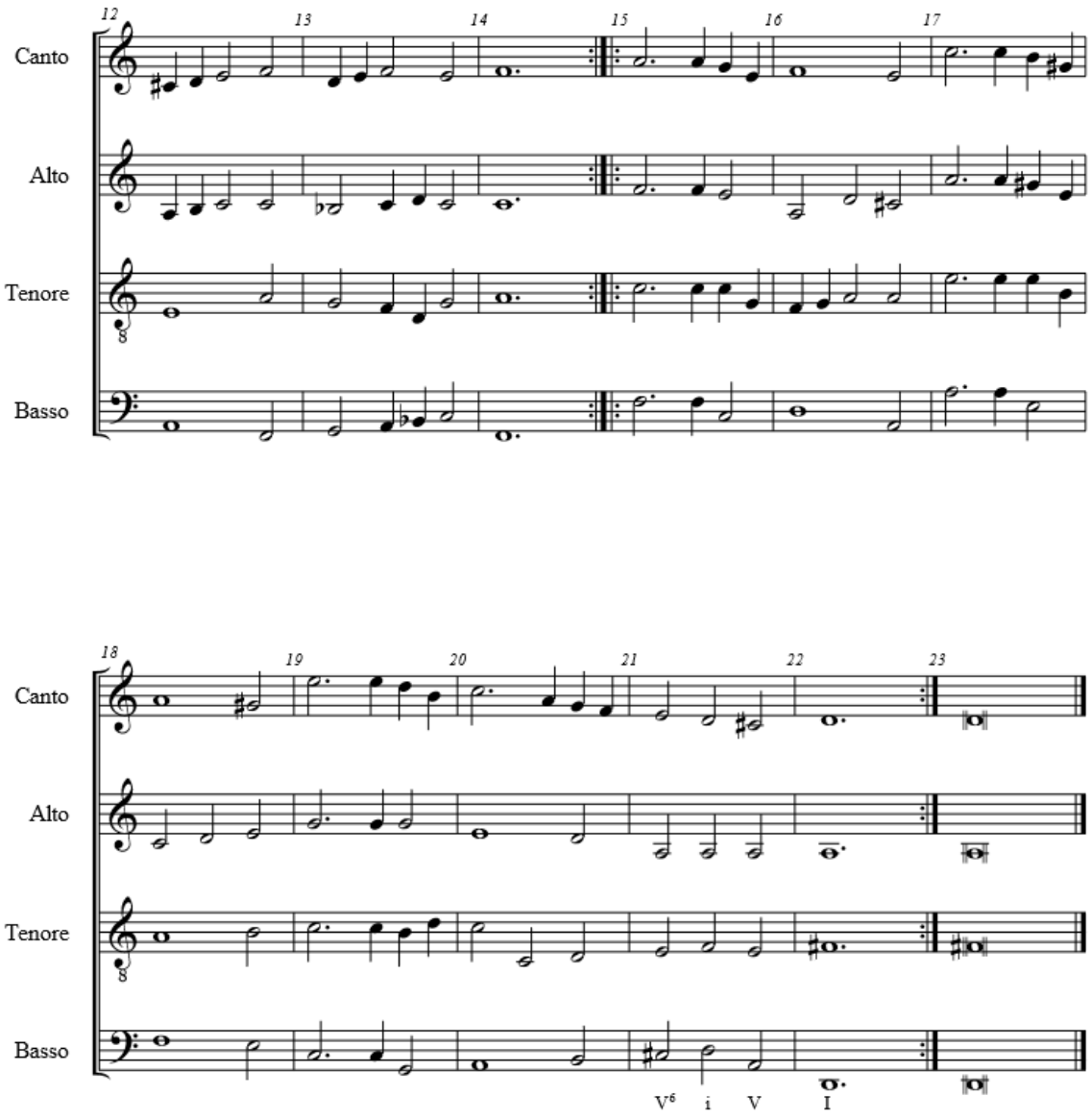
Appendix E: Tripla

Score

Banchetto Musicale I Tripla, à 4

Johann Hermann Schein




12
13
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16
17
Canto
Alto
Tenore
Basso
18
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22
23
Canto
Alto
Tenore
Basso
V⁶ i V I

Appendix F: Transcriptions in *Teaching Music through Performance in Band*

Arrangements/Editions/Transcriptions in *Teaching Music through Performance in Band*

Volume	Title	Composer	Adapter/Arranger/Editor/ Orchestrator/Reviser/Setter/ Transcriber	Grade Level	Page No.	Date of Original Composition	Date of Wind Band Transcription/Publication	Comments
1	*Allerseelen*	Strauss, Richard	Davis, Albert O. Tr.	4	218	1885	1950	
1	*Australian Up-Country Tune*	Grainger, Percy	Bainum, Glenn Cliffe Arr.	3	157	1905/1930/1957	1970	
1	*The Battle Pavane*	Susato, Tielman	Margolis, Bob Arr.	2	77	1551	1981	
1	*Blessed are They*	Brahms, Johannes	Buehlman, Barbara Arr.	3	163	1867	1970	
1	*Carmina Burana*	Orff, Carl	Krance, John Tr.	6	394	1936	1967	
1	*Children's March*	Grainger, Percy	Erickson, Frank Rev.	5	313	1916-1919	1971	
	Children's March	Grainger, Percy	Rogers, R. Mark Ed.			1916-1919	1995	
1	*Come Sweet Death*	Bach, J.S.	Reed, Alfred Str.	3	173	1736	1976	
1	*Down a Country Lane*	Copland, Aaron	Patterson, Merlin Tr.	2	88	1962	1991	
1	*Fantasia in G Minor*	Bach, J.S.	Goldman, Richard Franko and Leist, Robert L.	4	247	1705/06	1957	
1	*Linden Lea*	Vaughan Williams, Ralph	Stout, John Arr.	2	108	1901	1984	
1	*Mini Suite*	Gould, Morton	Gould, Morton	2	122	1964	1968	Originally for piano
1	*Old Home Days*	Ives, Charles	Elkus, Jonathan Tr./Arr.	4	267	<1920/1954	1979	Elkus transcribed the music for wind band and arranged it into this suite
1	*Overture in C*	Catel, Charles Simon	Goldman, Richard Franko and Smith, Roger Eds.	5	334	1792	1953	
1	*Overture for Winds, Op. 24*	Mendelssohn-Bartholdy, Felix	Boyd, John Arr.	5	337	1824/1826/1838	1981	
1	*Overture to "Candide"*	Bernstein, Leonard	Grundman, Clare Arr.	5	341	1956	1986	
1	*Passacaglia and Fugue in C minor*	Bach, J.S.	Hunsberger, Donald Tr.	6	429	1708-1717	1975	Bach composed the original sometime during his Weimar period: 1708-1717

1	*Prelude and Fugue in Bb*	Bach, J.S.	Moehlmann, Roland L. Tr.	3	198	1722	1955	
1	*Prelude, Siciliano, and Rondo*	Arnold, Malcolm	Paynter, John Arr.	4	276	1963	1979	Originally written as "Little Suite for Brass" for brass band
1	*Scenes from "The Louvre"*	Dello Joio, Norman	Dello Joio, Norman	4	282	1964	1966	Originally for orchestra
1	*Soldiers, Procession and Sword Dance*	Susato, Tielman	Margolis, Bob Arr.	2	148	1551	1999	
1	*Symphonie for Band*	Jadin, Louis E.	Schaeffer, William Ed. (rescorer)	3	201	1794	1963	
1	*Toccata and Fugue in D minor*	Bach, J.S.	Leidzen, Erik Tr.	5	369	1709	1942	
1	*Trauermusik*	Wagner, Richard	Votta, Michael and Boyd, John Eds.	5	372	1844	1994	
1	*Two Grainger Melodies*	Grainger, Percy	Kreines, Joseph Arr./Tr.	3	210	1912/1950	1988	
1	*Variations on America*	Ives, Charles	Rhoads, William E. Tr.	5	382	1891	1949/ 1967	The band transcription was transcribed from the orchestral version which was transcribed by William Schuman in 1949
1	*William Byrd Suite*	Byrd, William	Jacob, Gordon Tr. ("freely")	5	385	ca. 1562-1612	1923	
2	*American Salute*	Gould, Morton	Lang, Philip Tr.	5	391	1943	1943	
2	*As Torrents in Summer*	Elgar, Sir Edward	Davis, Albert O. Arr.	2	118	1896	1988	
2	*Chester Overture for Band*	Billings, William	Schuman, William Arr.	5	431	1778/1956	1957	Originally for orchestra
2	*Dance of the Jesters*	Tchaikovsky, Peter Ilyich	Cramer, Ray Tr.	5	437	1873	1997	
2	*Downland Suite, A*	Ireland, John	Steadman-Allen, Arr.	3	221	1932	1985	
2	*Early English Suite*	Duncombe, William & Hook, James	Finlayson, Walter	2	122	mid-late 1700s	1963	
2	*Four Scottish Dances*	Arnold, Malcolm	Paynter, John Arr.	5	452	1957	1978	
2	*Fugue in G Minor*	Bach, J.S.	Kimura, Yoshihiro Arr.	4	313	ca. 1707-08	1993	
2	*Gazebo Dances for Band*	Corigliano, John	Corigliano, John	6	598	1972	1974	Originally for piano 4-hands, then arranged for orchestra, then arranged for band
2	*In the Bleak Midwinter*	Holst, Gustav	Smith, Robert W. Arr.	2	132	1904-05	1992	
2	*Orient et Occident Grande Marche*	Saint-Saëns, Camille	Reynish, Timothy & Perry, Bruce Eds.	5	483	1869	1995	
2	*Profanation*	Bernstein, Leonard	Bencriscutto, Frank Arr.	6	620	1942	1952	

2	*Renaissance Suite*	Susato, Tielman	Curnow, James Arr.	3	259	1551	1983	
2	*Ricercare a 6*	Bach, J.S.	McAlister, Clark Arr. & Fennell, Frederick Ed.	5	492	1747	1986	
2	*Symphonic Metamorphosis on Themes of Carl Maria von Weber*	Hindemith, Paul	Wilson, Keith Arr.	6	630	1943	1960	
2	*They Led My Lord Away*	Gordon, Adoniram J.	Allen, Fred J. Arr.	2	173	1761	1984	
2	*Three Hungarian Songs*	Bartok, Bela	Gordon, Phillip Arr.	2	177	1957	1975	
2	*Toccata*	Frescobaldi, Girolamo	Slocum, Earl Tr.	4	370	1637	1956	Transcription of orchestral version created by Hans Kindler
2	*Two Grieg Songs*	Grieg, Edvard	Balent, Andrew Arr.	2	190	<1907	1995	
3	*Along the Caney Fork*	Hosay, John	Hosay, James Str.	2	121	≤1997	1997	
3	*Ave Maria*	Biebl, Franz	Cameron, Robert C. Tr.	3	202	1964	1993	
3	*Country Band March*	Ives, Charles	Sinclair, James Tr.	5	451	1905	1973	
3	*Dionysiaques, Op. 62*	Schmitt, Florent	Duker, Guy M. Adpt.	6	652	1913	1975	
3	*Down Longford Way/Shenandoah*	Grainger, Percy	Osmon, Leroy Arr.	3	226	1935	1990	
3	*El Salon Mexico*	Copland, Aaron	Hindsley, Mark Tr.	6	659	1935	1972	
3	*Fa Una Canzona*	Vecchi, Orazio	Daehn, Larry Arr.	2	154	1585	1990	
3	*Festive Overture*	Shostakovich, Dmitri	Hunsberger, Donald Tr.	5	481	1954	1965	
3	*First Suite in F*	George, Thom Ritter	Rogers, Mark Ed.	4	344	1975	1998	This version is modified from the original to be more accessible to younger bands
3	*Jeanie*	Foster, Stephen	Kinyon, John Arr.	2	175	1854	1989	
3	*Renaissance Festival & Dances*	Susato, Tielman/Holborne, Antony	Pearson, Bruce Arr.	2	185	<1561/<1602	1995	
3	*Short Ride on a Fast Machine*	Adams, John	Odom, Lawrence T. Tr.	5	537	1986	1994	
3	*Variations for Wind Band*	Vaughan Williams, Ralph	Hunsberger, Donald Tr.	5	580	1957	1997	
4	*Aegean Festival Overture*	Makris, Andreas	Bader, Major Albert Arr.	5	575	1967	1970	
4	*Candide Suite*	Bernstein, Leonard	Grundman, Clare Adpt.	3	281	1956	1993	
4	*Elsa's Procession to the Cathedral* from *Lohengrin*	Wagner, Richard	Cailliet, Glenn Lucien Tr.	4	462	1850	1938	

4	*Folk Dances*	Shostakovich, Dmitri	Vakhutinskii, M. Arr./Reynolds, H. Robert Ed.	4	482	1942	1952/ 1979	
4	*Giles Farnaby Suite*	Farnaby, Giles	Jacob, Gordon freely Tr.	3	316	<1640	1970	
4	*Harvest Hymn*	Grainger, Percy	Kreines, Joseph Tr.	2	163	1932/1940	1983	
4	*If Thou Be Near*	Bach, J.S.	Reed, Alfred Arr.	3	324	1725	1984	
4	*Military Symphony in F*	Gossec, Francois Joseph	Goldman, Richard Franko & Leist, Robert L. Eds.	3	336	1794	1950	
4	*Moorside Suite, A*	Holst, Gustav	Wright, Glenn Dennis Tr.	4	421	1928	1983/19 89	
4	*Prelude in the Dorian Mode*	de Cabezon, Antonio	Grainger, Percy Arr., Brion, Keith & Brand, Michael Eds.	3	365	<1566	1937-41 & 1952- 53/ 1989	
4	*"Red Cape Tango" from Metropolis Symphony*	Daugherty, Michael	Spede, Mark J. Tr.	6	870	1993	1998	
4	*Salvation is Created*	Tchesnokoff, Pavel	Houseknecht, Bruce Arr.	3	370	<1907	1957	
4	*Sussex Mummers Christmas Carol*	Grainger, Percy	Goldman, Richard Franko Arr.	3	388	1905	1965	Grainger actually started this. Goldman finished it after Grainger died.
4	*Two Hebrew Folk Songs (Songs for Chanukah)*	???	Ward, Norman Arr.	2	238	???	1999	
4	*Ukranian Folk Songs*	Stevens, Halsey	Schaeffer, William A. Arr.	3	392	1956	1981	
4	*Warriors, The*	Grainger, Percy	Papajohn, Frank Tr.	6	916	1913-1916	1998	
5	*American Hymn*	Schuman, William	Arr.: Previously a solo song, and choral arr.	5	533	1957	1981	
5	*A Somerset Rhapsody*	Holst, Gustav	Grundman, Clare Tr.	4	385	1906	1980	
5	*Air and March*	Purcell, Henry	Gordon, Phillip Arr.	2	116	late 1600s	1955	
5	*Divertimento for Symphonic Winds and Percussion*	Husa, Karel	Boyd, John Orch.	5	581	1955/1958	1996/ 2001	In 1955 Husa wrote *Divertimento* for piano four hands. In 1958 he scored *Divertimento* for brass and percussion. In 1996 Boyd received permission to orchestrate this work for wind ensemble. In 2001 Boyd's work was published as *Divertimento for Symphonic Winds and Percussion.*
5	*English Dances, Set I*	Arnold, Malcolm	Johnstone, Maurice Arr.	5	602	1951	1965	

5	*Fitzwilliam Suite*		Gordon, Phillip Arr.	2	151	1550-1620	1962	
5	*Four Sketches*	Bartók, Béla	Schaeffer, William A. Arr.	2	166	1909/1945	1963	
5	*Fugue in C*	Ives, Charles	Sinclair, James Tr.	4	424	1896 or 1898/1909	1976	
5	*Funeral Music for Queen Mary*	Purcell, Henry	Stucky, Steven freely Tr.	6	750	1695	1992	
5	*La Procession du Rocio, Op. 9*	Turina, Joaquin	Reed, Alfred Tr.	5	624	1913	1962	
5	*Masque*	Hesketh, Kenneth	Hesketh, Kenneth	5	638	1987	2001	Originally *Scherzo for Orchestra*
5	*My Jesus! Oh, What Anguish*	Bach, J.S.	Reed, Alfred freely Tr. and Adptd.	3	290	1736	1974	
5	*O Magnum Mysterium*	Lauridsen, Morten	Reynolds, Robert Tr.	4	447	1994	2003	
5	*O Mensch Bewein Dein Sunde Gross*	Bach, J.S.	Grainger, Percy Arr., Brion, Keith & Brand, Michael Eds.	3	314	1713-1716	1937-1942/ 1987	
5	*Parody Suite*	Bryant, Steven	Bryant, Steven	6	793	1994	1997	The dates given are for Chester Leaps In, the fourth movement, which was originally written for 2 marimbas and piano (1994), and then adapted for band (1997).
5	*Scherzo for Band*	Rossini, Gioacchino	Schaeffer, William A. Scr.	4	458	1863	1978	
5	*Shepherd's Hey*	Grainger, Percy	Rogers, Mark Ed.	4	473	1918	1994	
5	*Simple Gifts*		Ployhar, James Arr.	2	218	1848	1994	
5	*The Fire of Eternal Glory*	Shostakovich, Dmitri	Rhea, Timothy Tr.	3	357	1960	1994	
5	*Themes from "Green Bushes"*	Grainger, Percy	Daehn, Larry Arr.	3	363	1905-1906	1987	
5	*Three Chorale Preludes, Op. 122*	Brahms, Johannes	Boyd, John Str. Fennell, Frederick Ed.	4	523	1896	1996	
5	*Three Japanese Dances*	Rogers, Bernard	Topolewski, Timothy Ed.	5	677	1933/1956	2001	
6	*Aria*	Telemann, Georg Philipp	Daehn, Larry Arr.	2	176	<1767 probably after 1720ish	2003	1681-1767 Telemann's dates
6	*Cathedral Music*	Tallis, Thomas/Handl, Jacob	Singleton, Kenneth Tr.	2	181	1547-48 & 1590	2003-04	This piece was based on two pieces: "If Ye Love Me" by Tallis 1547-48 & "Regnum Mundi" by Handl 1590
6	*Chant funéraire*	Fauré, Gabriel	Moss, Myron Orch.	4	468	1921	2004	

6	*Contre qui, rose*	Lauridsen, Morten	Reynolds, Robert Tr.	4	476	1993	2003	
6	*Cotillon: A Suite of Dance Tunes*	Benjamin, Arthur	Silvester, William H. Tr.	5	604	1938 derived from music published in 1719	2005	
6	*Fandangos*	Sierra, Roberto	Scatterday, Mark Tr.	6	809	2000	2004	
6	*Five Variants of Dives and Lazarus*	Vaughan Williams, Ralph	Gregson, Stephen Arr.	4	486	1939	2004	
6	*Lollapalooza*	Adams, John	Spinazzola, James Tr.	6	844	1995	2005	
6	*Lux Aurumque*	Whitacre, Eric	Whitacre, Eric	3	383	2001	2005	Originally for SATB choir
6	*No Shade so Rare*	Handel, George Frideric	Forsblad, Leland Arr.	2	209	1738	1999	
6	*Polks and Fugue*	Weinberger, Jaromir	Bainum, Glenn C. Tr.	5	674	1926	1961	
6	*Selections from the Danserye*	Susato, Tielman	Dunnigan, Patrick Arr.	5	684	1551	2002	
6	*The Battell*	Byrd, William	Jacob, Gordon freely Tr.	3	423	1588-1591	1964	
6	*Vox populi*	Danielpour, Richard	Stamp, Jack Tr.	5	728	1998	2004	
7	*Divertimento*	Bernstein, Leonard	Grundman, Clare Tr.	5	655	1980	1984	
7	*Echoes from a Russian Cathedral*	Tchaikovsky, Peter Ilyich	Singleton, Kenneth Tr.	2	204	1878 & 1883/1889	2004	This transcription is from two originals: The ninth number, *After the Creed--The Grace of Peace,* from *Liturgy of St. John Chrysostom* (1878) for choir, and *Legend* (1883/1889). *Legend* (1883) was originally a song for voice and piano which was later arranged by Tchaikovsky for four-part mixed choir (1889).
7	*Millennium Canons*	Puts, Kevin	Spede, Mark J. Tr.	6	886	2001	2001	
7	*New Morning for the World (Daybreak of Freedom)*	Schwantner, Joseph	Pilato, Nikk Tr.	6	892	1983	2007	
7	*Nine Greek Dances*	Skalkottas, Nikos	Schuller, Gunther Ed.	6	906	1934-36	1990	
7	*Selamlik*	Schmitt, Florent	Meyer, Stephen Ed.	5	743	1906	2006	
7	*Symphonic Dances from "West Side Story"*	Bernstein, Leonard	Lavender, Paul Tr.	6	941	1957/1960	2008	*West Side Story* premiered in 1957. *Symphonic Dances* was put together by Bernstein in

								1960.
7	*Thanksgiving Anthem*	Billings, William	Hartley, Walter Arr.	3	433	1794	2002	
7	*Traffic (Symphony No. 3, Movement 2)*	Rorem, Ned	Hagen, Daron Tr.	5	773	1957-58	2003	
7	*Vanity Fair*	Fletcher, Percy E.	Karrick, Brant Ed.	5	783	1924	2006	
8	*Alegría*	Sierra, Roberto	Scatterday, Mark Tr.	4	572	1996	2009	
8	*Armenian Dances*	Khachaturian, Aram	Satz, Ralph Arr.	4	595	1943	1944	
8	*Funeral Music for Rikard Nordraak*	Grieg, Edvard	Eriksen, Jan Str. Fennell, Fred Ed.	4	671	1866/1867/1877	1981/ 1989	Grieg originally composed this piece for piano in 1866. Grieg transposed it up to Bb and arranged it for a large wind band in 1867. Grieg later re-wrote it for a smaller military band in 1877. Then in 1981 Eriksen set this piece presumably for modern-day wind ensemble. In 1989 Fennell edited the piece further.
8	*Hill-Song II*	Grainger, Percy	Rogers, Mark R. Ed.	5	832	1901-02/ 1907-1949	1988	
8	*Merry Mount: Suite from the Opera*	Hanson, Howard	Boyd, John Tr.	5	899	1933/1936	2004	
8	*The Promise of Living*	Copland, Aaron	Singleton, Kenneth Tr.	3	490	1954/1958	2002	
8	*Second Prelude*	Gershwin, George	Krance, John Arr.	2	310	1926	1964	
8	*Sensemayá*	Revueltas, Silvestre	Bencriscutto, Frank Arr.	5	955	1931	2004	
8	*Sinfonia No. 3--La Salsa*	Sierra, Roberto	Scatterday, Mark Tr.	6	1134	2005	2009	
8	*Suite from Mass*	Bernstein, Leonard	Sweeney, Michael Arr.	4	740	1971	2009	
8	*Triumphal Ode for Military Band, Op. 11*	Hanson, Howard	Ripley, James Ed.	3	530	1918	2008	Original was the 3rd mov't from Hanson's *Sonata in A minor for piano*
9	*Arirang and Akatonbo*	Yamada, Kōsaku	Koh, Chang Su Arr.	3	287	1st c.?; <1867	2003	
9	*Ave Maria*	Bruckner, Anton	Powell, Edwin Arr.	2	128	1861	2011	
9	*Celtic Set*	Cowell, Henry	Cowell, Henry	4	505	1918	1938	Original for piano
9	*"Courtly Dances" from Act 2 of Gloriana, Op. 53*	Britten, Benjamin	Bach, Jan Arr.	4	512	1953	1995	

9	*Cuban Overture*	Gershwin, George	Rogers, Mark Arr./Ed.	5	674	1932	2001	
9	*Fanfare Ritmico*	Higdon, Jennifer	Higdon, Jennifer	6	894	2000	2002	Original for orchestra
9	*Five Pieces for Band*	Stevens, Halsey	Thompson, Donald Bryce Tr.	4	519	1958	1958	
9	*Fugue a la Gigue*	Bach, J.S.	Holst, Gustav Tr. Mitchell, Jon Ceander Ed.	4	527	<1750	1928/ 2005	
9	*Huldigungsmarsch (Homage March)*	Wagner, Richard	Reed, Alfred Ed.	4	549	1864	2002	
9	*Irish Suite*	Anderson, Leroy	originally for orchestra	4	568	1947	1949	Original for orchestra. Added two more movements for band version.
9	*On the Waterfront*	Bernstein, Leonard	Bocook, Jay Tr.	6	962	1954/1955	2012	
9	*"Passacaglia" from Cantata No. 12*	Bach, J.S.	Daehn, Larry Arr.	2	200	1714	2011	
9	*Preludio*	Sibelius, Jean	Corporon, Eugene Ed.	3	391	1899	2010	
9	*Rest*	Ticheli, Frank	Ticheli, Frank	3	396	1999	2010	Original for SATB choir
9	*Seal Lullaby, The*	Whitacre, Eric	Whitacre, Eric	2	262	ca. 2004/2008	2011	Originally a song, then arranged for SATB, then arr. for band
9	*Spheres, The*	Gjeilo, Ola	Gjeilo, Ola	3	445	2010	2010	Originally *Kyrie* from *Sunrise Mass* for Choir and String Orch.
9	*Suite from "The Mikado"*	Sullivan, Arthur and Gilbert, W. W.	Clark, Hamilton Arr./Irish, David Tr.	5	792	1885	2010	
9	*Sun Will Rise Again, The*	Sparke, Philip	Sparke, Philip	3	451	2011	2011	Original, *Cantilena,* for brass band
10	*Ballo del Granduca*	Sweelinck, Jan (actually Scheidt, Samuel?)	Walters, Michael Tr.	4	523	1589	1981	
10	*Danzon No. 2*	Marquez, Arturo	Nickel, Oliver Arr.	5	721	1994	2009	
10	*Elegy*	Corigliano, John	Anderson, Christopher Tr.	4	556	1965	2009	
10	*Fantasia and Fugue in C minor, BWV 547*	Bach, J.S.	Hunsberger, Donald Arr.	6	960	1712-1717 or 1723	1998	
10	*Five Little Dances*	Creston, Paul	Longfield, Robert Tr.	3	389	1946	2013	
10	*Galop*	Bird, Arthur	Syler, James Arr.	4	579	ca. 1909	2012	
10	*On the Air*	Daugherty, Michael	Daugherty, Michael	4	659	2011	2012	Originally for orchestra
10	*Panis Angelicus*	Franck, Cesar	Reed, Alfred Adpt. and Arr.	2	280	1872	1988	
10	*Point Blank*	Dooley, Paul	Dooley, Paul	6	993	2010	2012	Originally for chamber orchestra
10	*Rhapsody on Funiculi*	Denza, Luigi	Goto, Yo Arr.	4	571	1880	2000	

	Funicula							
10	*The Alcotts*	Ives, Charles	Elkus, Jonathan Tr.	5	819	ca. 1912/1921	2002	
10	*The Cowboys*	Williams, John	Bocook, Jay Tr.	5	826	1972	2003	

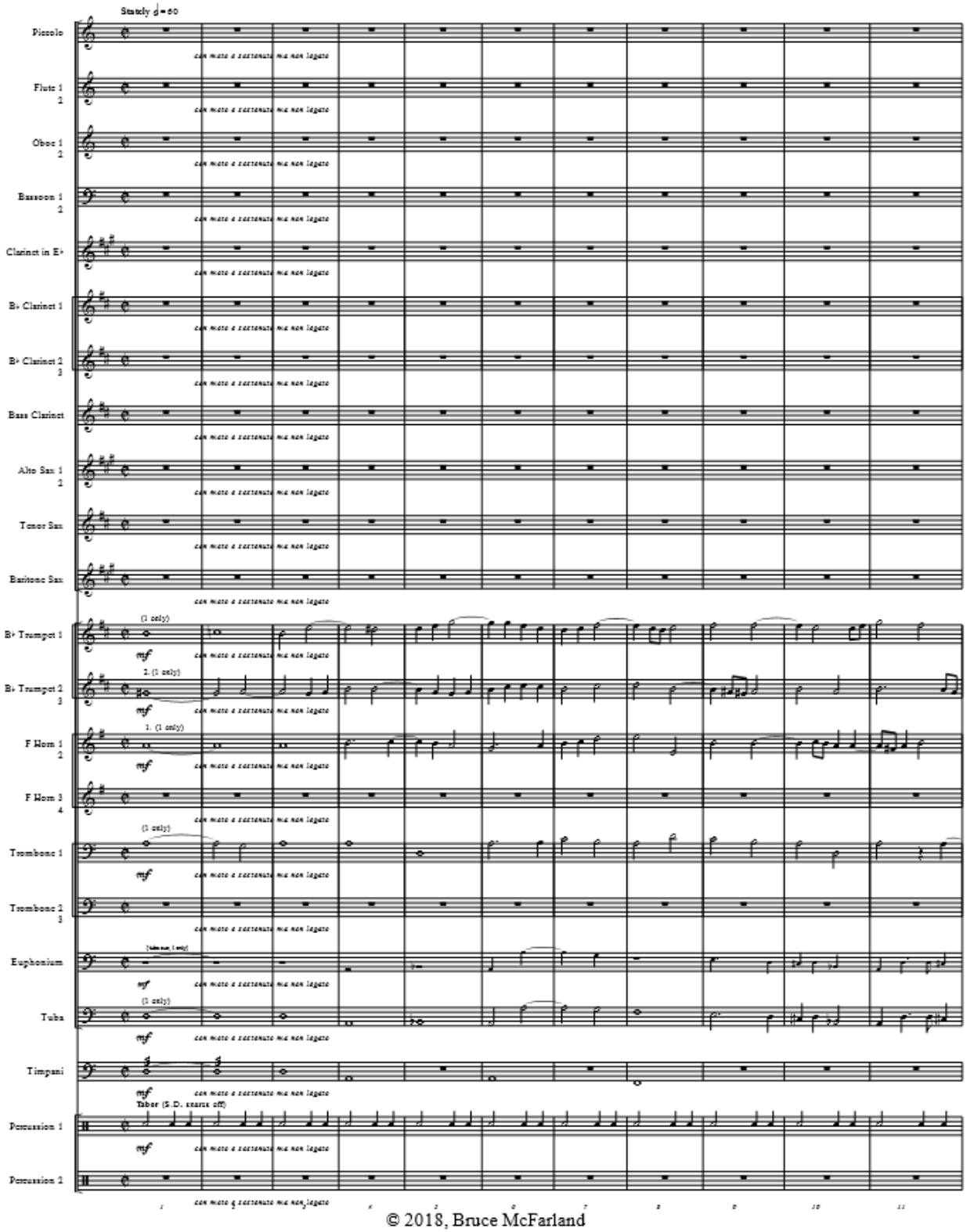
Appendix G: Suite I from *BANCHETTO MUSICALE* (1617) by Johann Hermann Schein

Transcribed by Bruce McFarland

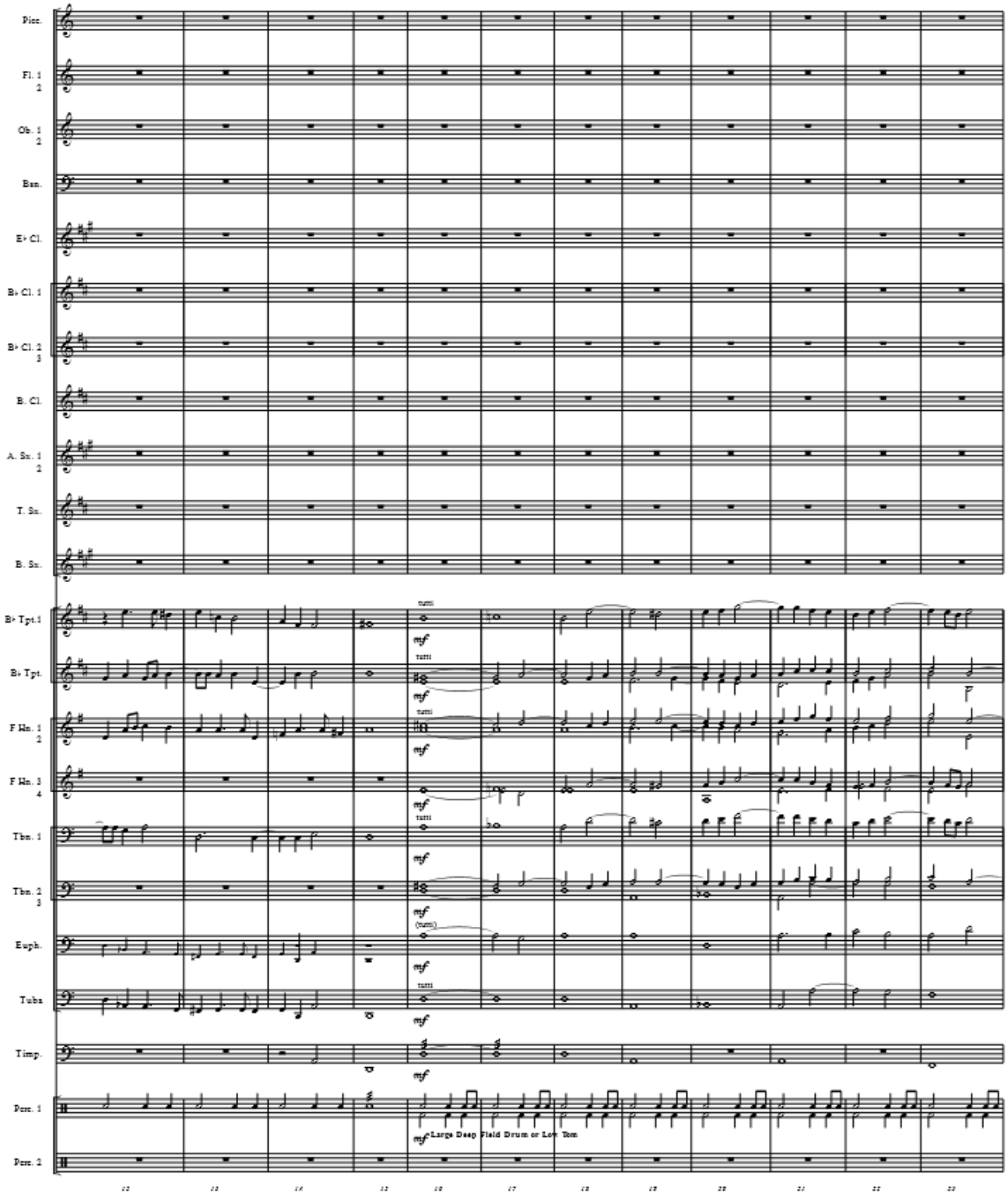
Banchetto Musicale (1617) Suite I

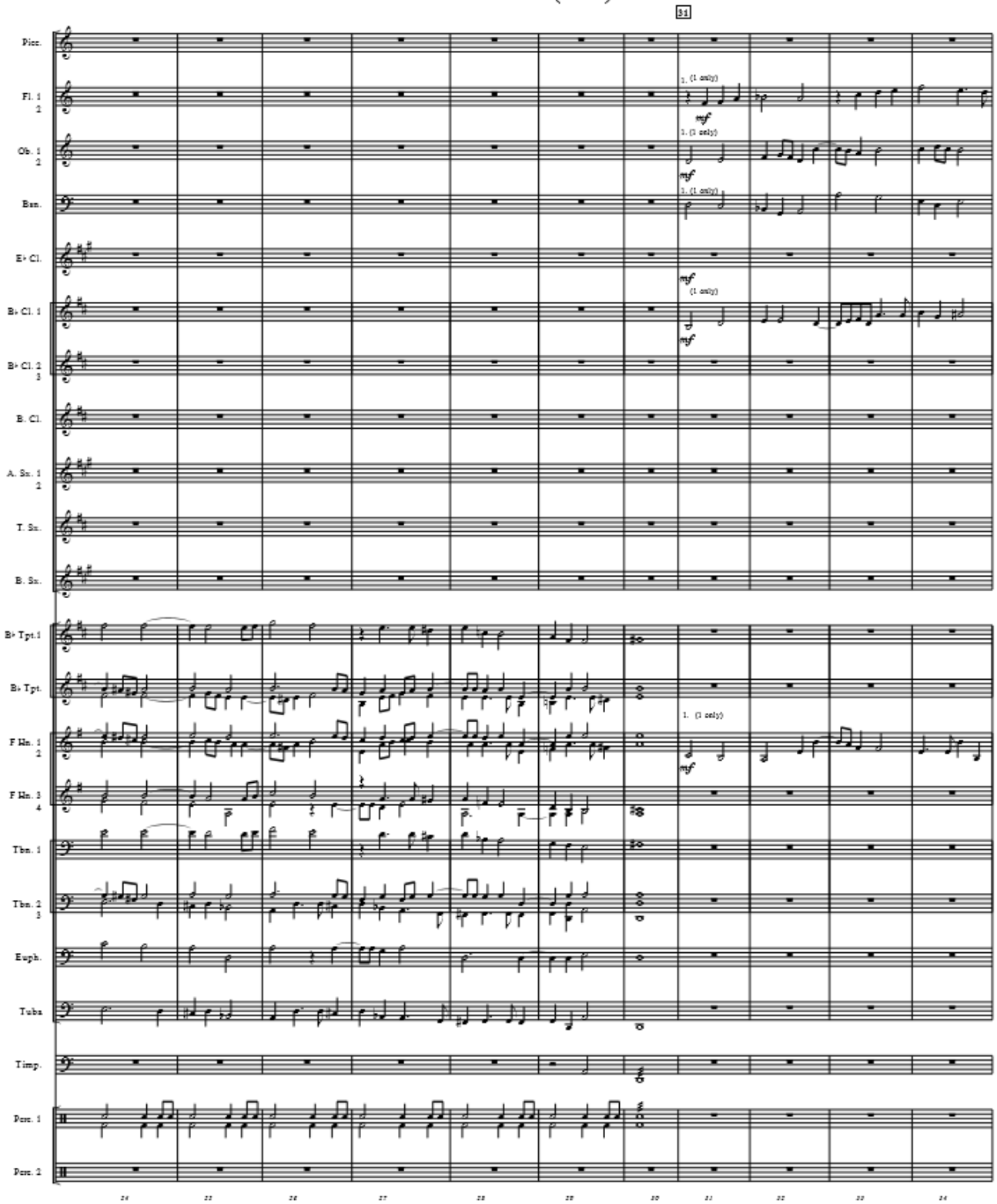
Johann Hermann Schein
transcribed by Bruce McFarland

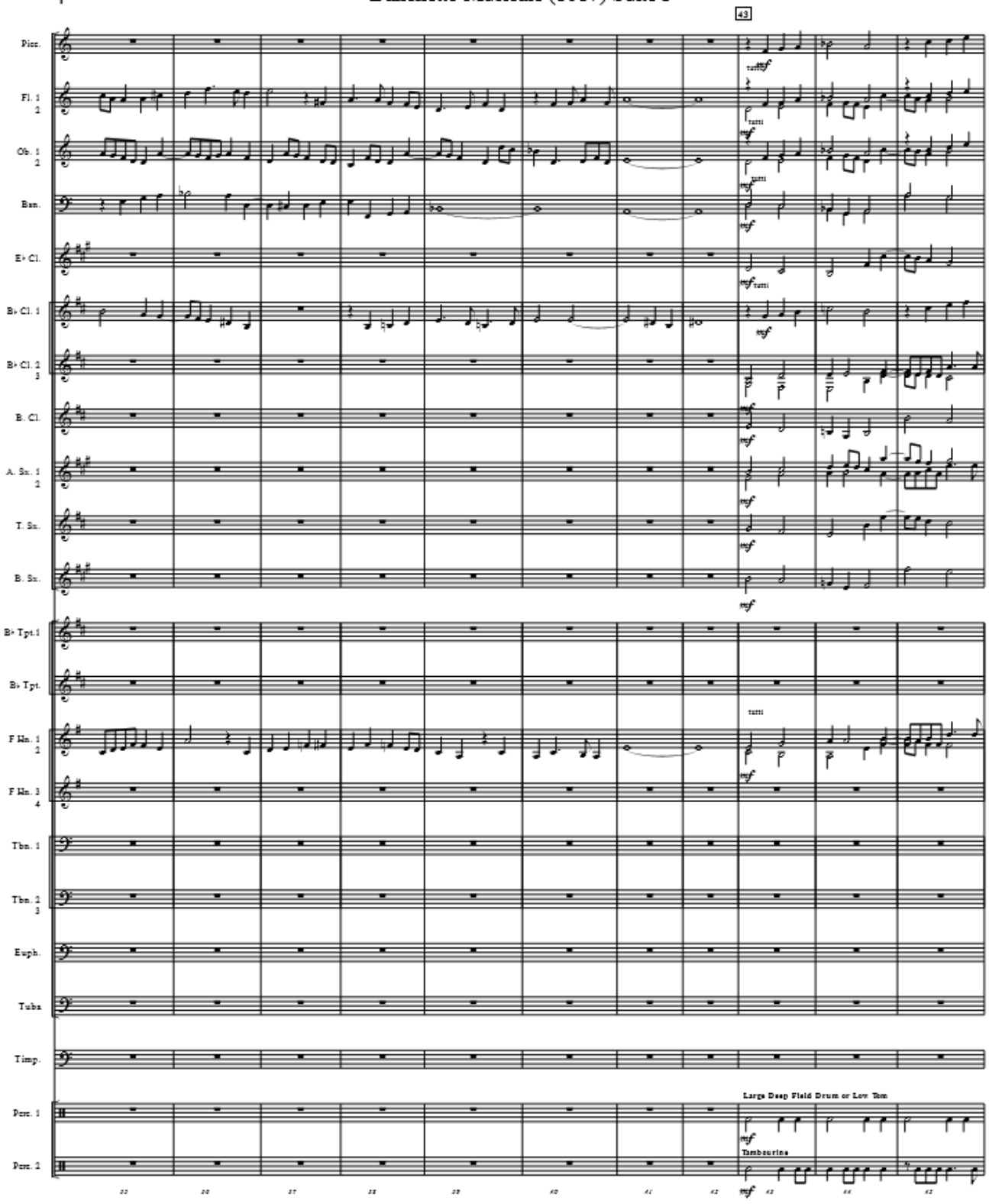
Padouana

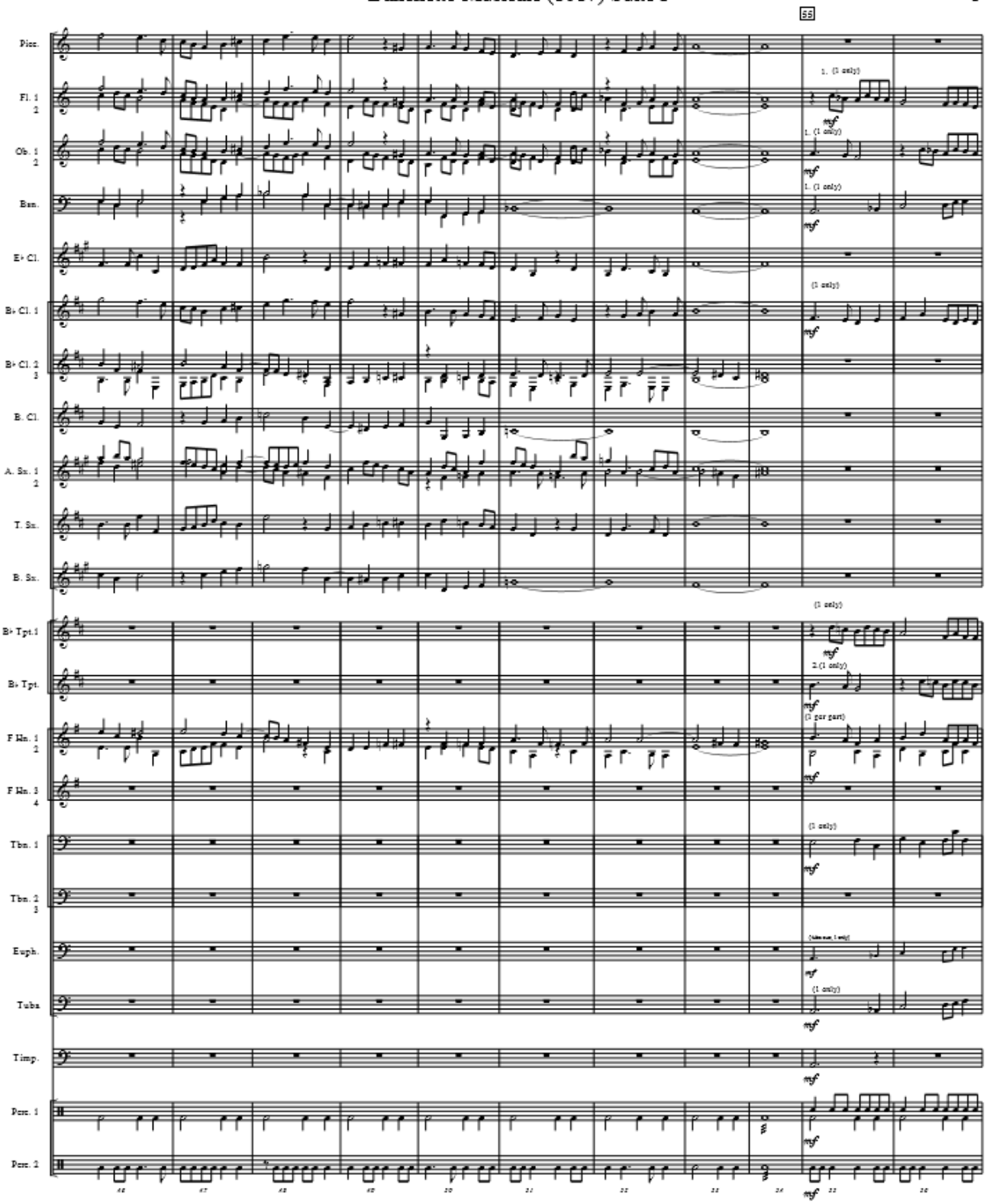


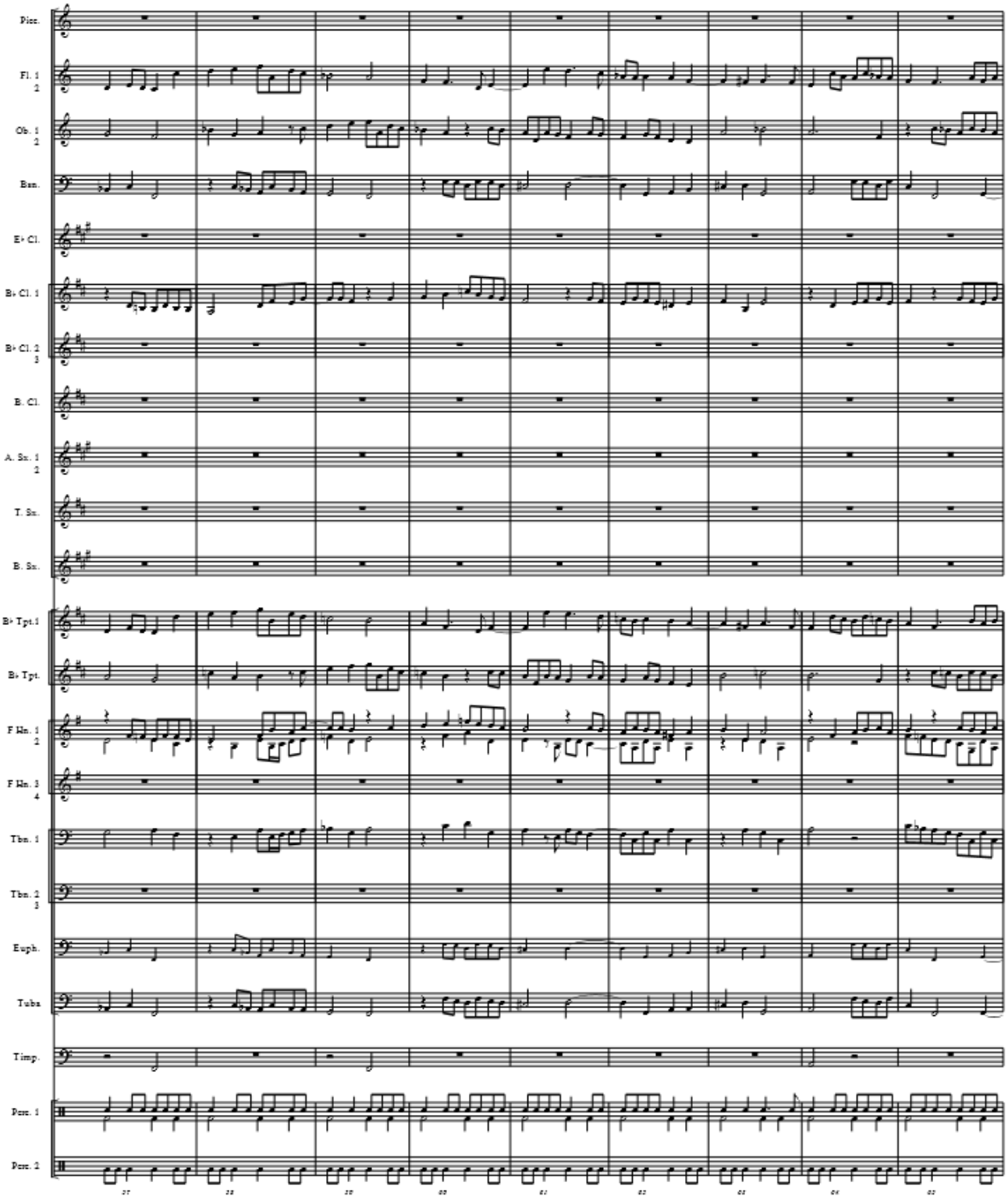
Banchetto Musicale (1617) Suite I

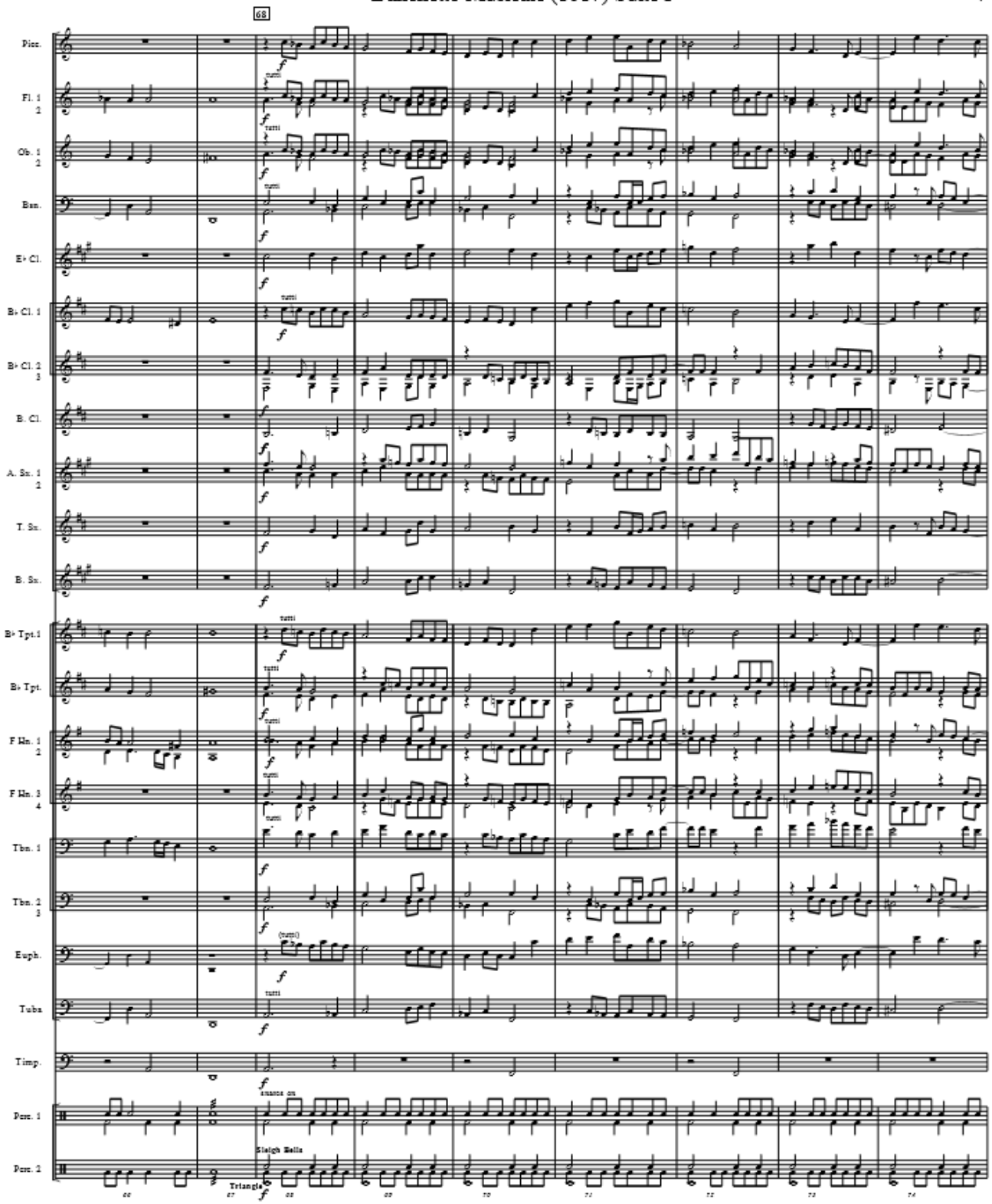


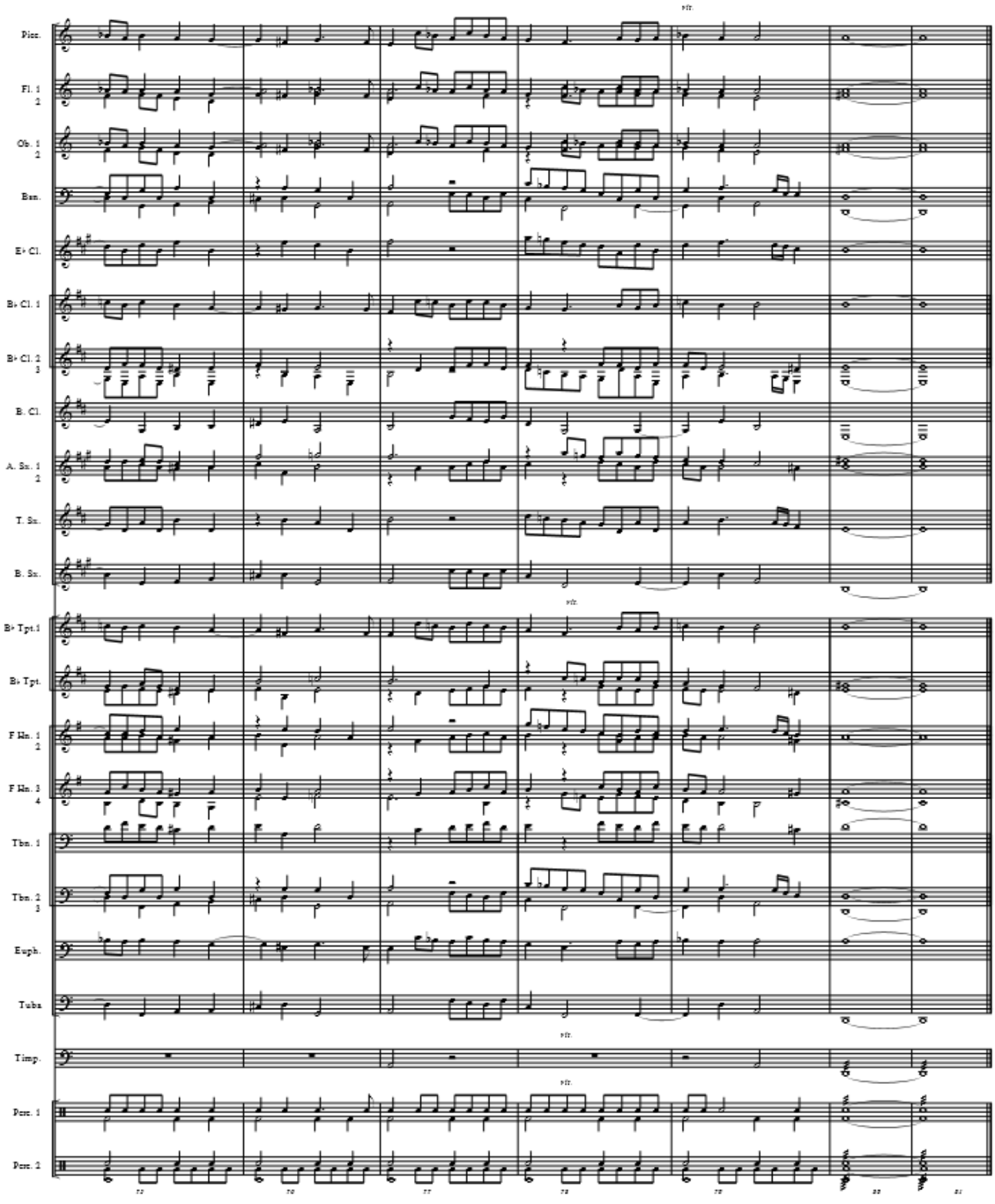

31
Picc.
Fl. 1 2
Ob. 1 2
Bsn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2 3
B. Cl.
A. Sx. 1 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt.
F Hn. 1 2
F Hn. 3 4
Tbn. 1
Tbn. 2 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
1. (1 only)
mf

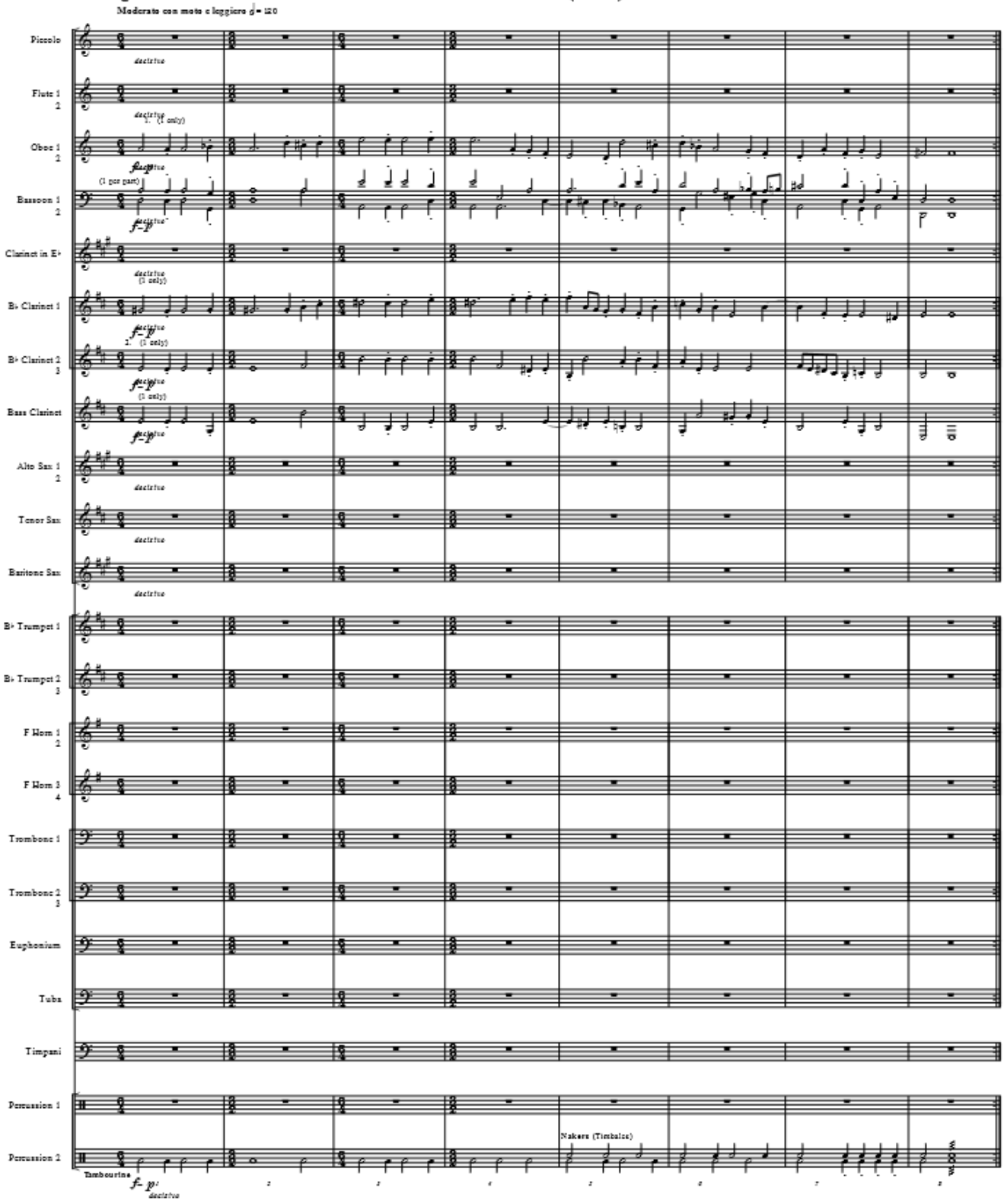

43
Picc.
Fl. 1 2
Ob. 1 2
Bsn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2 3
B. Cl.
A. Sx. 1 2
T. Sx.
B. Sx.
B♭ Tpt.1
B♭ Tpt.
F Hn. 1 2
F Hn. 3 4
Tbn. 1
Tbn. 2 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
tutti
Large Deep Field Drum or Low Tom
Tambourine

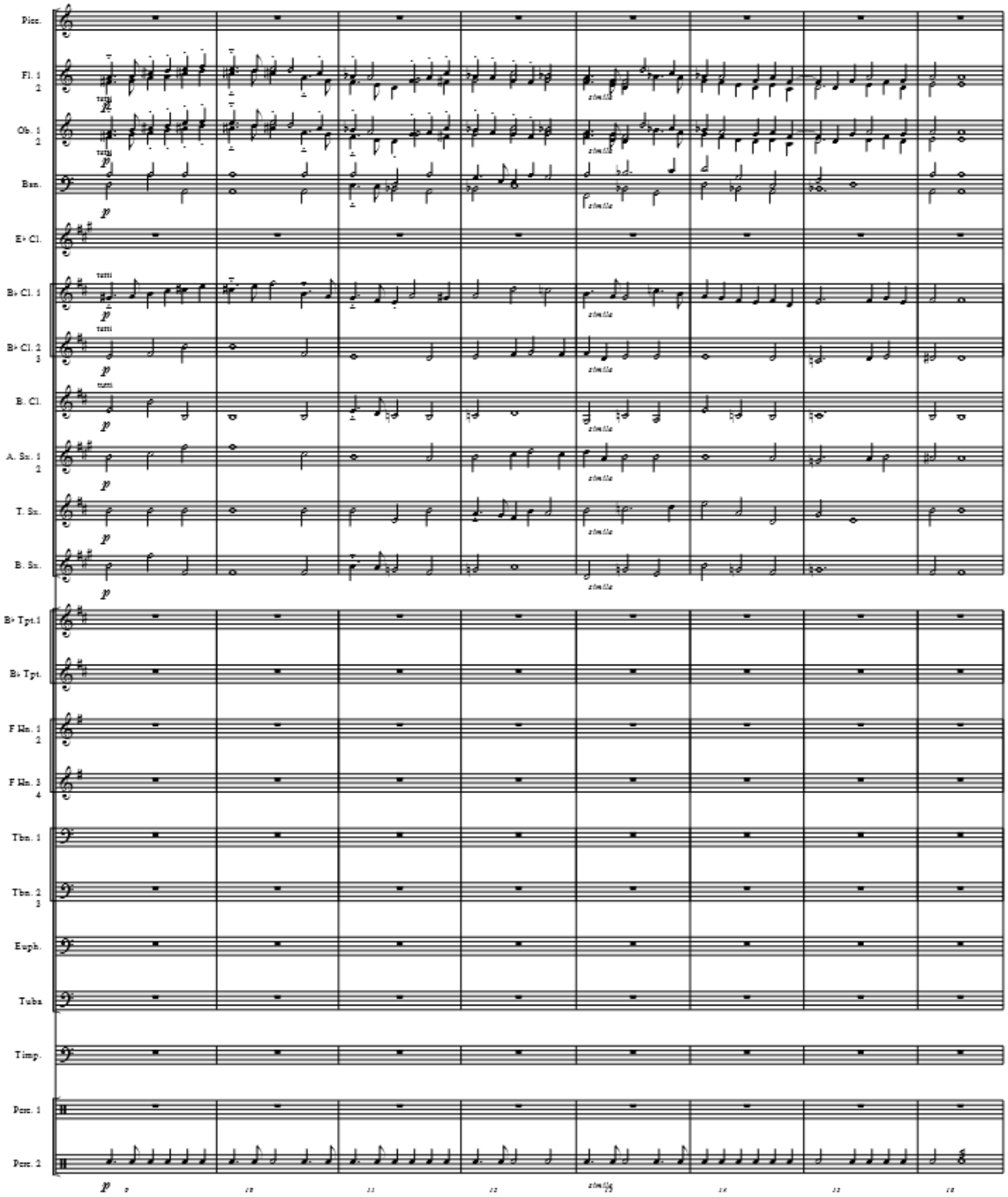

55
Picc.
Fl. 1 2
Ob. 1 2
Bsn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2 3
B. Cl.
A. Sx. 1 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt.
F Hn. 1 2
F Hn. 3 4
Tbn. 1
Tbn. 2 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
1. (1 only)
(1 only)
2.(1 only)
(1 per part)
mf

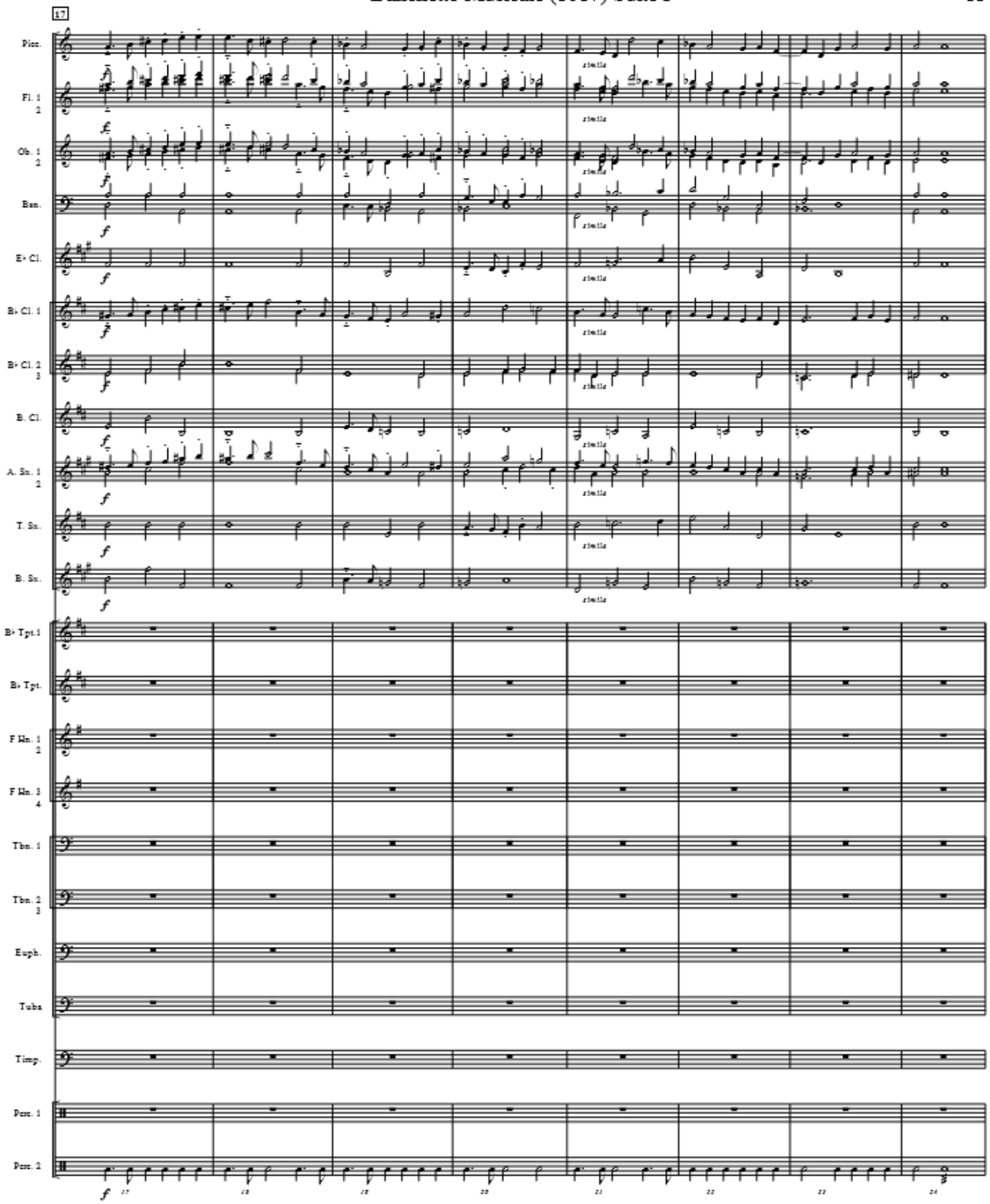

Picc.
Fl. 1 2
Ob. 1 2
Bsn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2 3
B. Cl.
A. Sx. 1 2
T. Sx.
B. Sx.
B♭ Tpt.1
B♭ Tpt.
F Hn. 1 2
F Hn. 3 4
Tbn. 1
Tbn. 2 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2

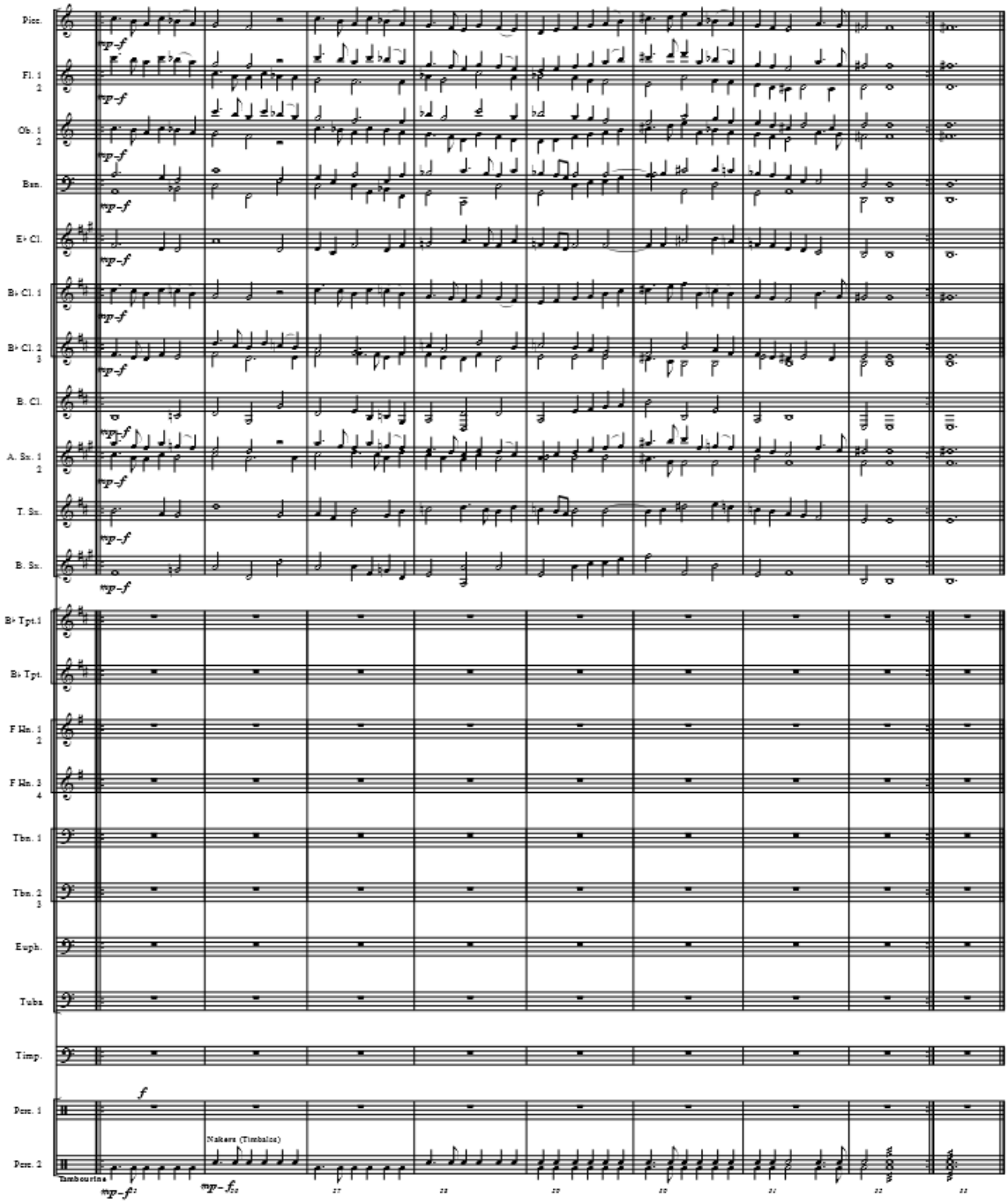

68
Picc.
Fl. 1 2
Ob. 1 2
Bsn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2 3
B. Cl.
A. Sx. 1 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt.
F Hn. 1 2
F Hn. 3 4
Tbn. 1
Tbn. 2 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
tutti
Sleigh Bells
Triangle

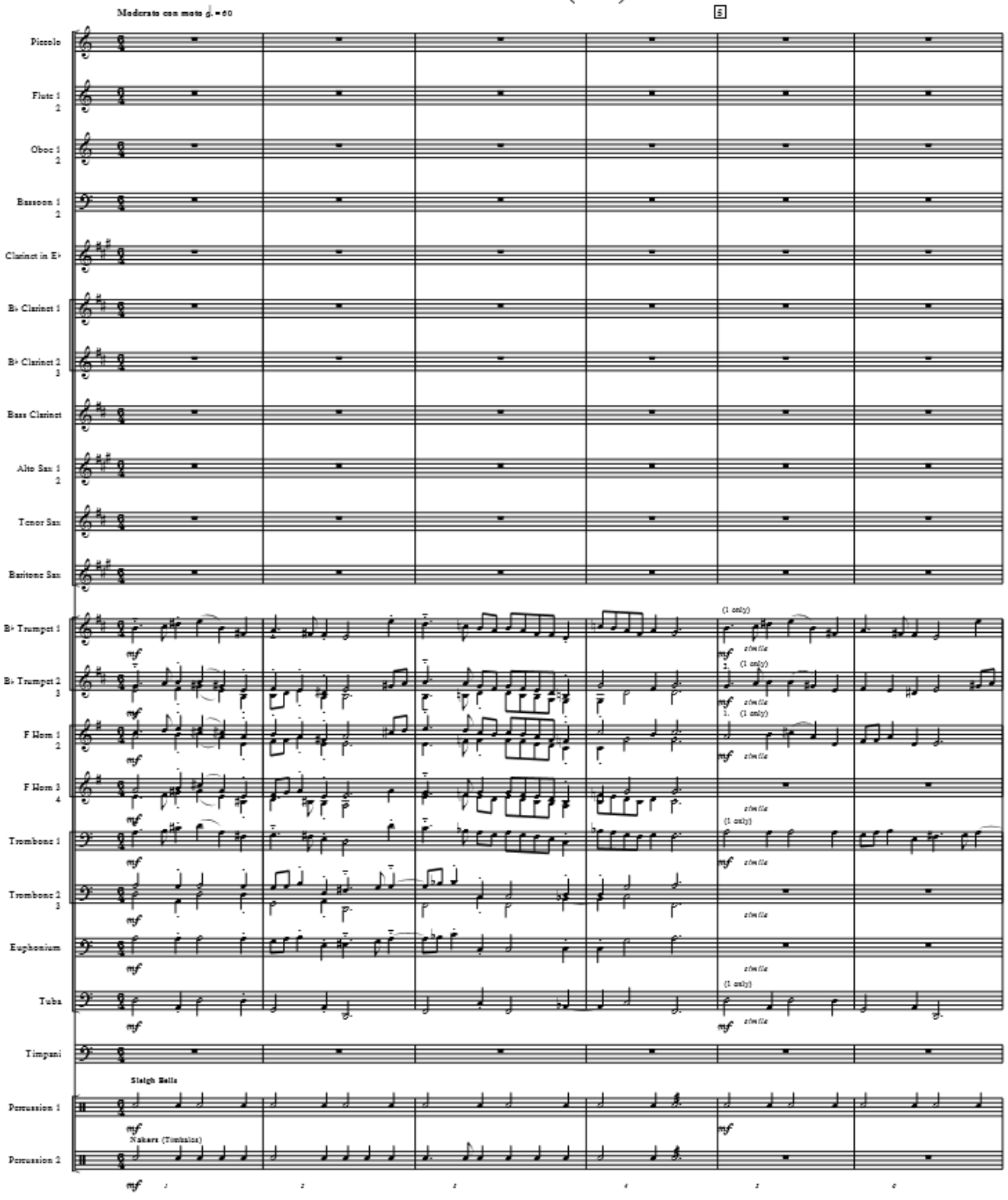

Picc.
Fl. 1 2
Ob. 1 2
Bsn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2 3
B. Cl.
A. Sx. 1 2
T. Sx.
B. Sx.
B♭ Tpt.1
B♭ Tpt.
F Hn. 1 2
F Hn. 3 4
Tbn. 1
Tbn. 2 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2


Moderato con moto e leggiero ♩= 120
Piccolo
Flute 1
2
Oboe 1
2
Bassoon 1
2
Clarinet in E♭
B♭ Clarinet 1
B♭ Clarinet 2
3
Bass Clarinet
Alto Sax 1
2
Tenor Sax
Baritone Sax
B♭ Trumpet 1
B♭ Trumpet 2
3
F Horn 1
2
F Horn 3
4
Trombone 1
Trombone 2
3
Euphonium
Tuba
Timpani
Percussion 1
Percussion 2
Nakers (Timbales)
Tambourine
f– p
dacrive


9
Picc.
Fl. 1
2
Ob. 1
2
Bsn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
3
B. Cl.
A. Sx. 1
2
T. Sx.
B. Sx.
B♭ Tpt.1
B♭ Tpt.
F Hn. 1
2
F Hn. 3
4
Tbn. 1
Tbn. 2
3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
tutti
p
simile

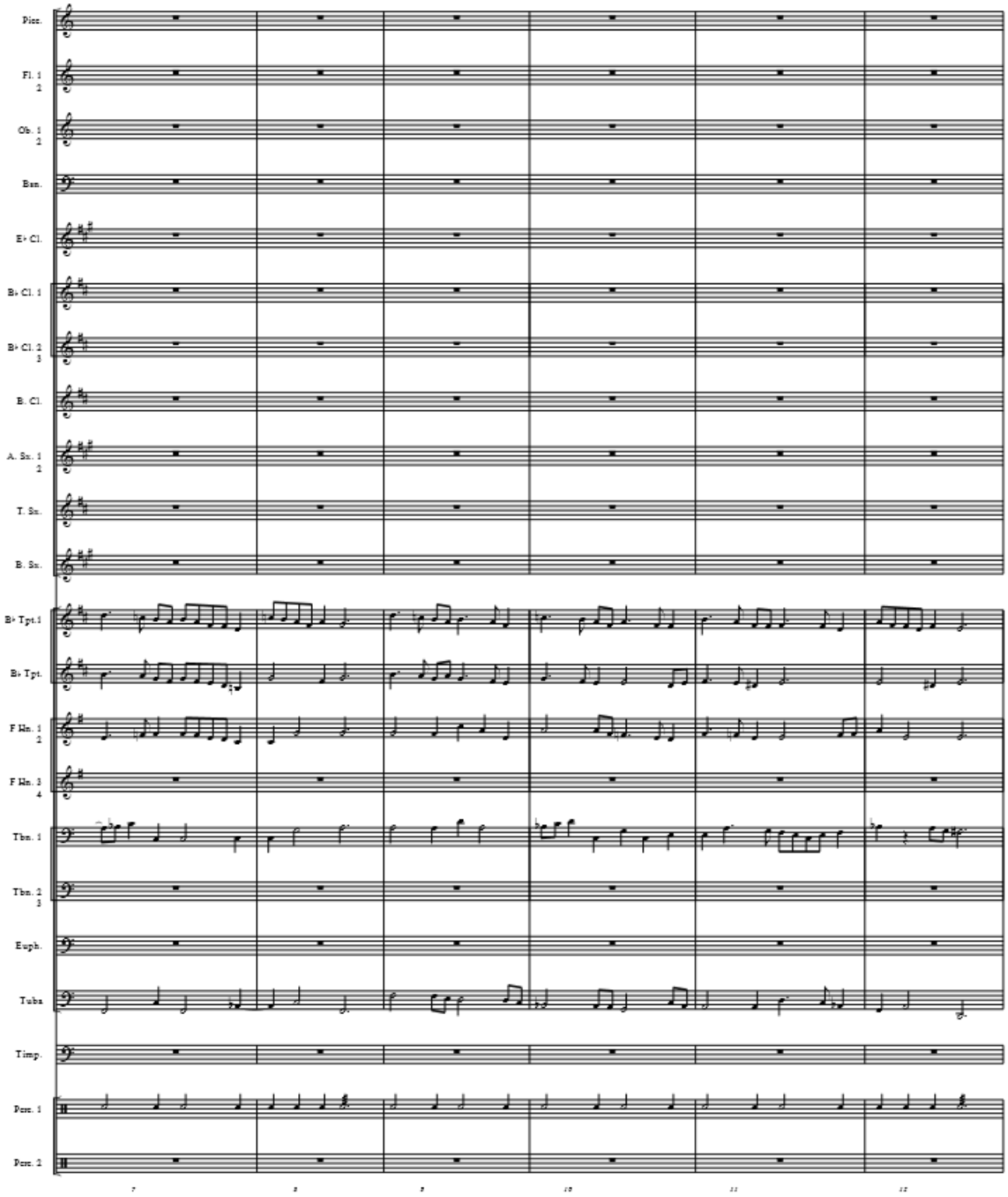

17
Picc.
Fl. 1 2
Ob. 1 2
Bsn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2 3
B. Cl.
A. Sx. 1 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt.
F Hn. 1 2
F Hn. 3 4
Tbn. 1
Tbn. 2 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
ritenuto

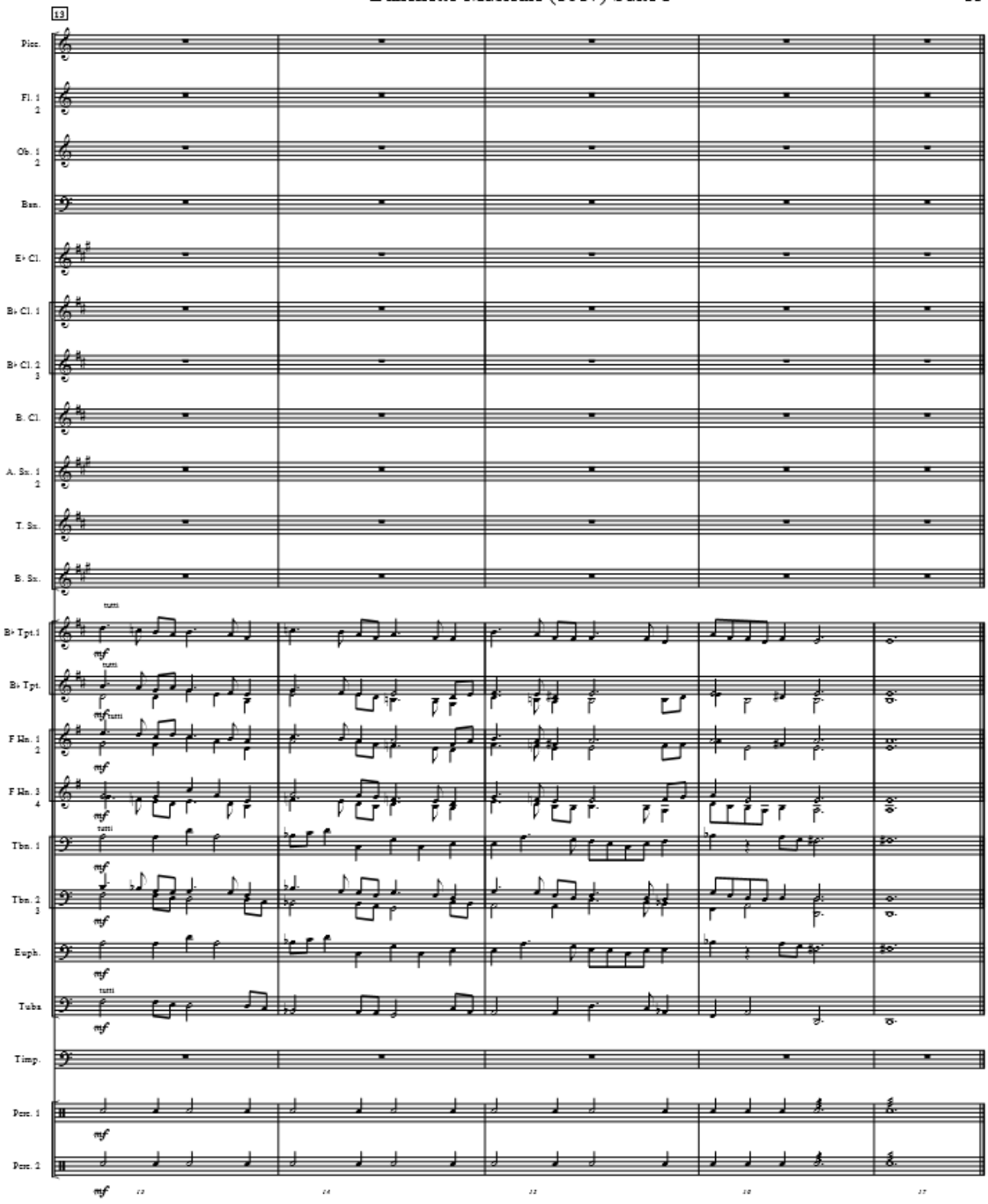

25
Picc.
Fl. 1 2
Ob. 1 2
Bsn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2 3
B. Cl.
A. Sx. 1 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt.
F Hn. 1 2
F Hn. 3 4
Tbn. 1
Tbn. 2 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
mp–f
f
Nakers (Timbales)
Tambourine
mp–f

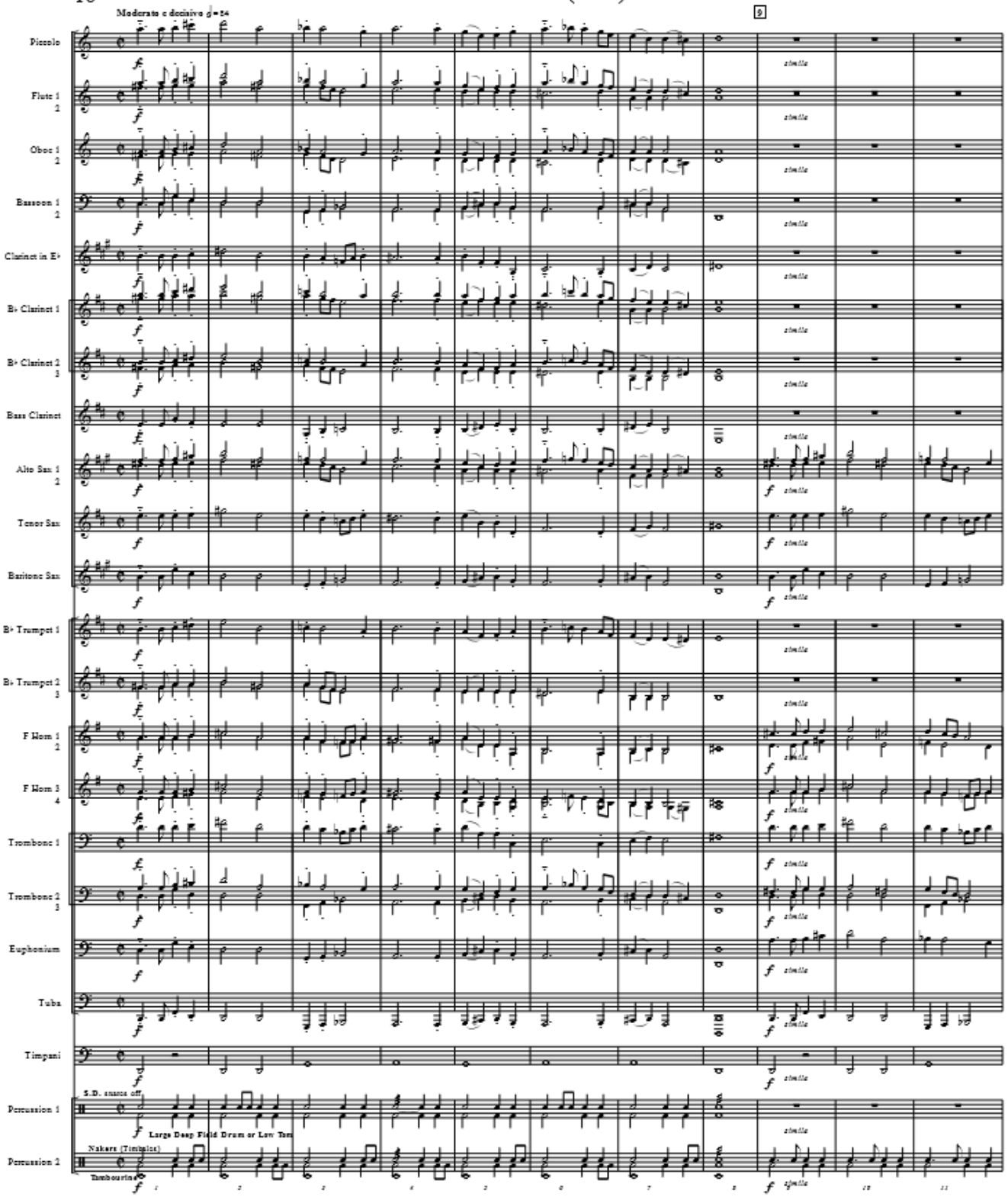

Moderato con moto ♩. = 60
5
Piccolo
Flute 1
2
Oboe 1
2
Bassoon 1
2
Clarinet in E♭
B♭ Clarinet 1
B♭ Clarinet 2
3
Bass Clarinet
Alto Sax 1
2
Tenor Sax
Baritone Sax
B♭ Trumpet 1
B♭ Trumpet 2
3
F Horn 1
2
F Horn 3
4
Trombone 1
Trombone 2
3
Euphonium
Tuba
Timpani
Sleigh Bells
Percussion 1
Nakers (Timbales)
Percussion 2
(1 only)
mf
stwills

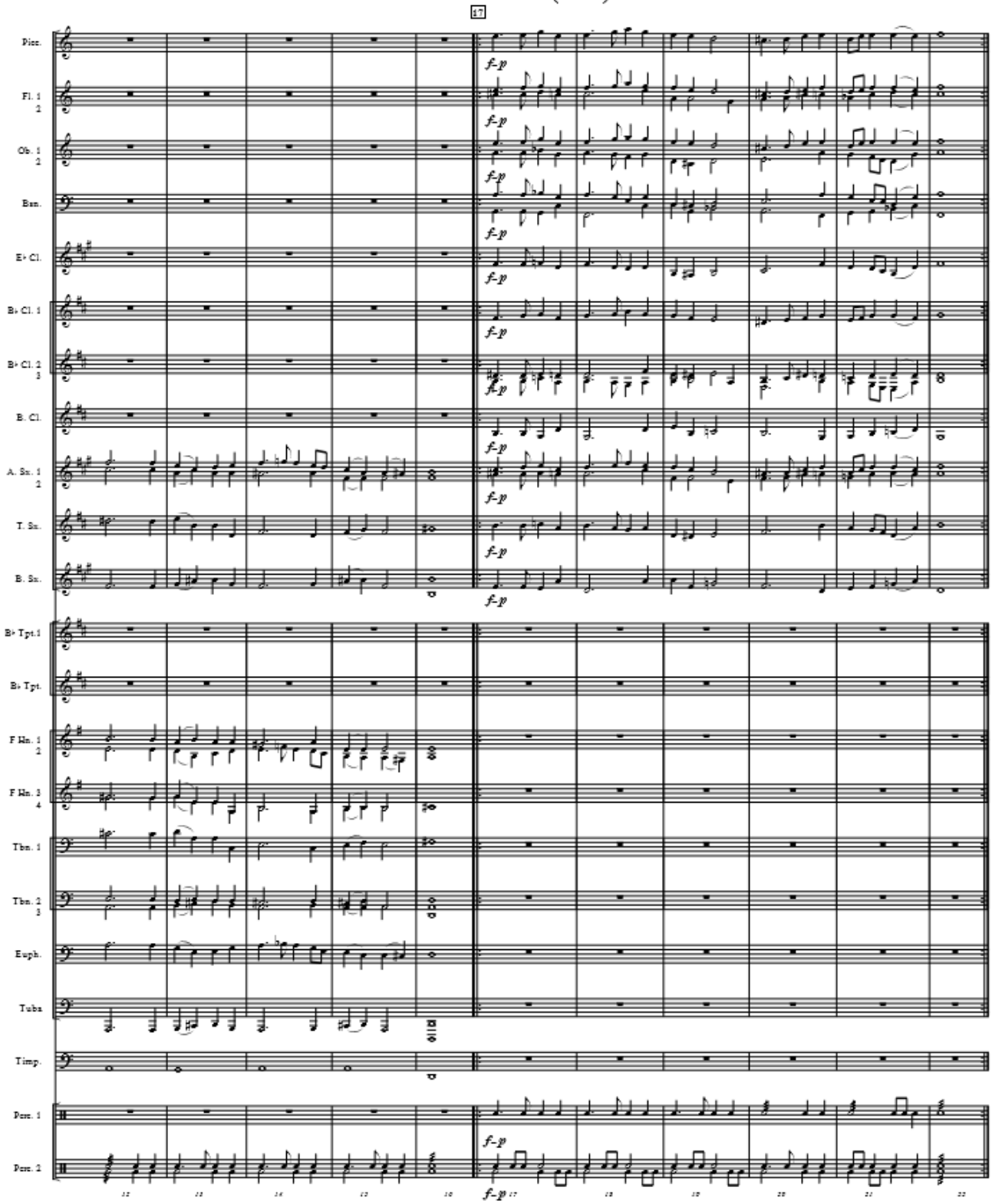
Banchetto Musicale (1617) Suite I

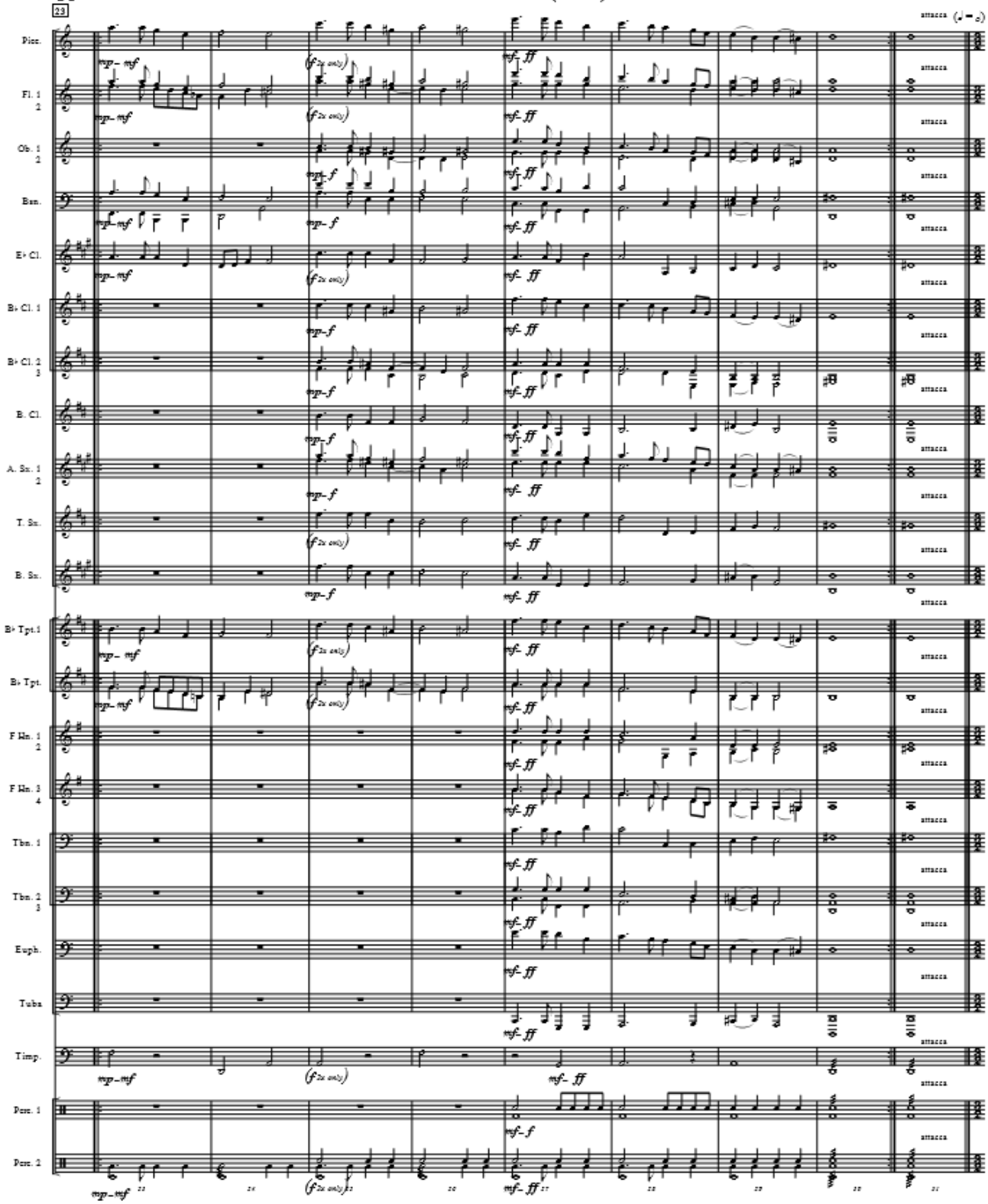
9

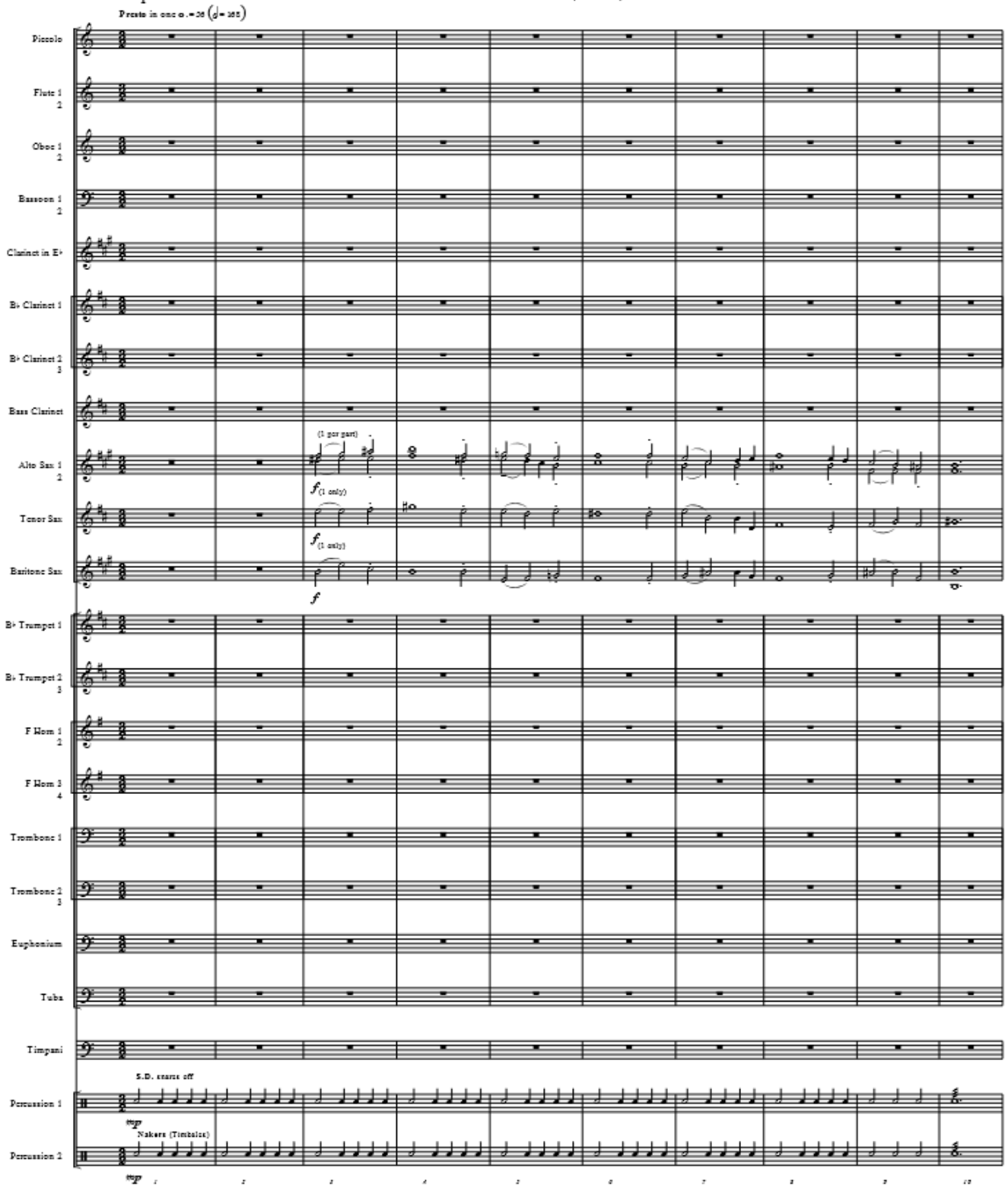



13
Picc.
Fl. 1 2
Ob. 1 2
Bsn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2 3
B. Cl.
A. Sx. 1 2
T. Sx.
B. Sx.
tutti
B♭ Tpt. 1
B♭ Tpt. 2
F Hn. 1 2
F Hn. 3 4
Tbn. 1
Tbn. 2 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
mf

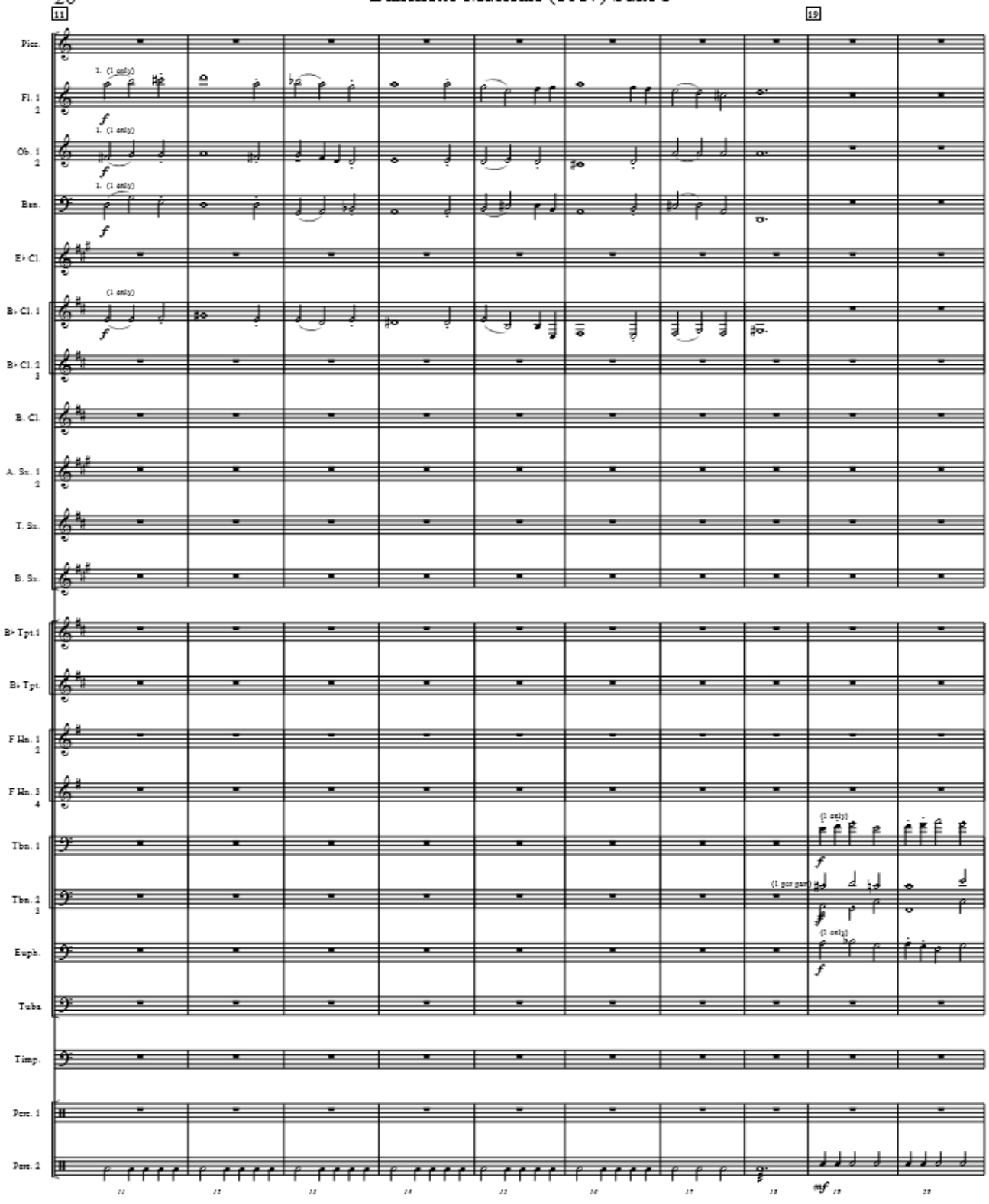

Moderato e decisivo ♩= 84
9
Piccolo
Flute 1
2
Oboe 1
2
Bassoon 1
2
Clarinet in E♭
B♭ Clarinet 1
B♭ Clarinet 2
3
Bass Clarinet
Alto Sax 1
2
Tenor Sax
Baritone Sax
B♭ Trumpet 1
B♭ Trumpet 2
3
F Horn 1
2
F Horn 3
4
Trombone 1
Trombone 2
3
Euphonium
Tuba
Timpani
S.D. snares off
Percussion 1
Large Deep Field Drum or Low Tom
Percussion 2
Nakers (Timpani)
Tambourine
simile

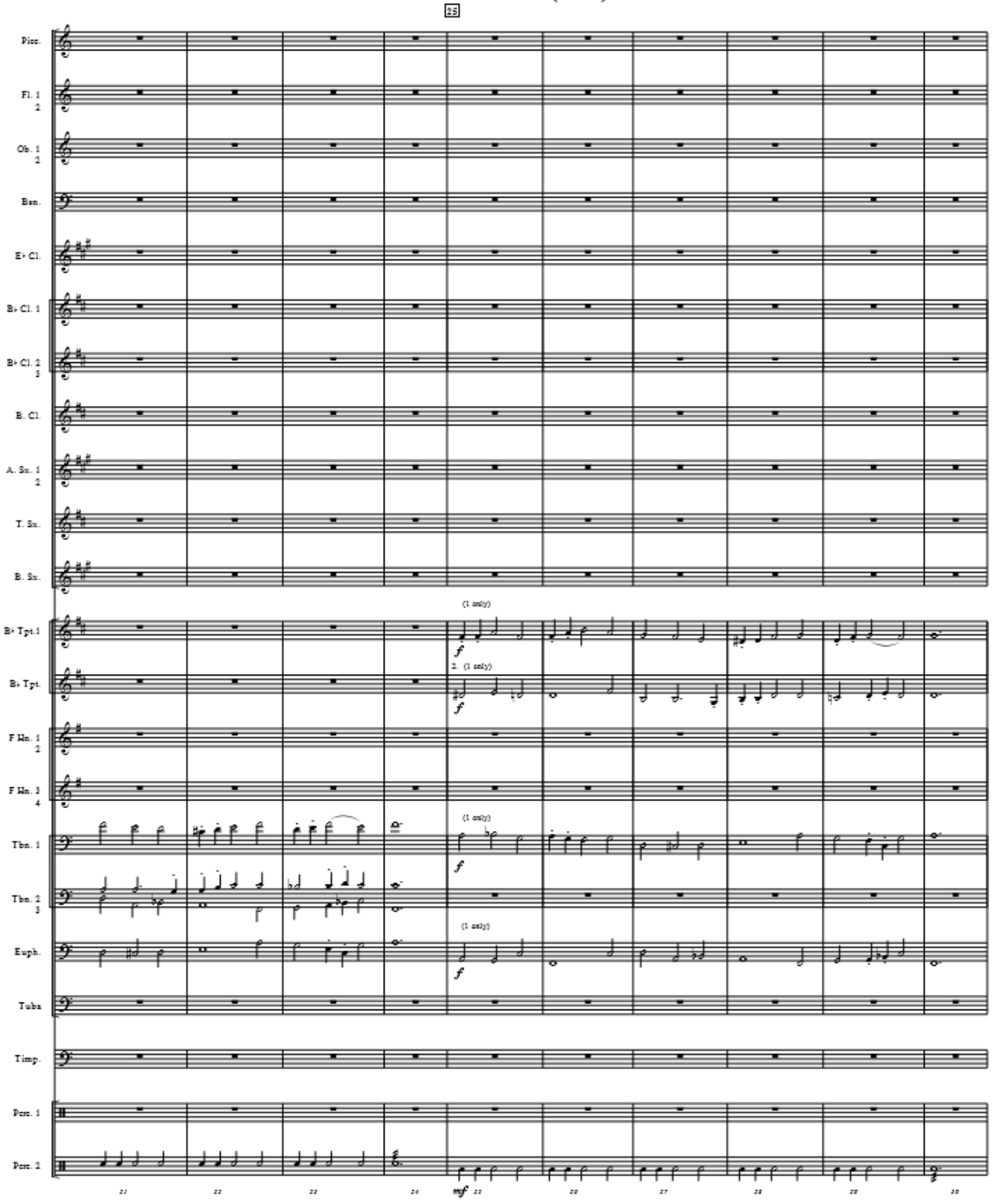

17
Picc.
Fl. 1 2
Ob. 1 2
Bsn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2 3
B. Cl.
A. Sx. 1 2
T. Sx.
B. Sx.
B♭ Tpt.1
B♭ Tpt.
F Hn. 1 2
F Hn. 3 4
Tbn. 1
Tbn. 2 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
f-p


29
attacca
Picc.
Fl. 1 2
Ob. 1 2
Bsn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2 3
B. Cl.
A. Sx. 1 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt.
F Hn. 1 2
F Hn. 3 4
Tbn. 1
Tbn. 2 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2

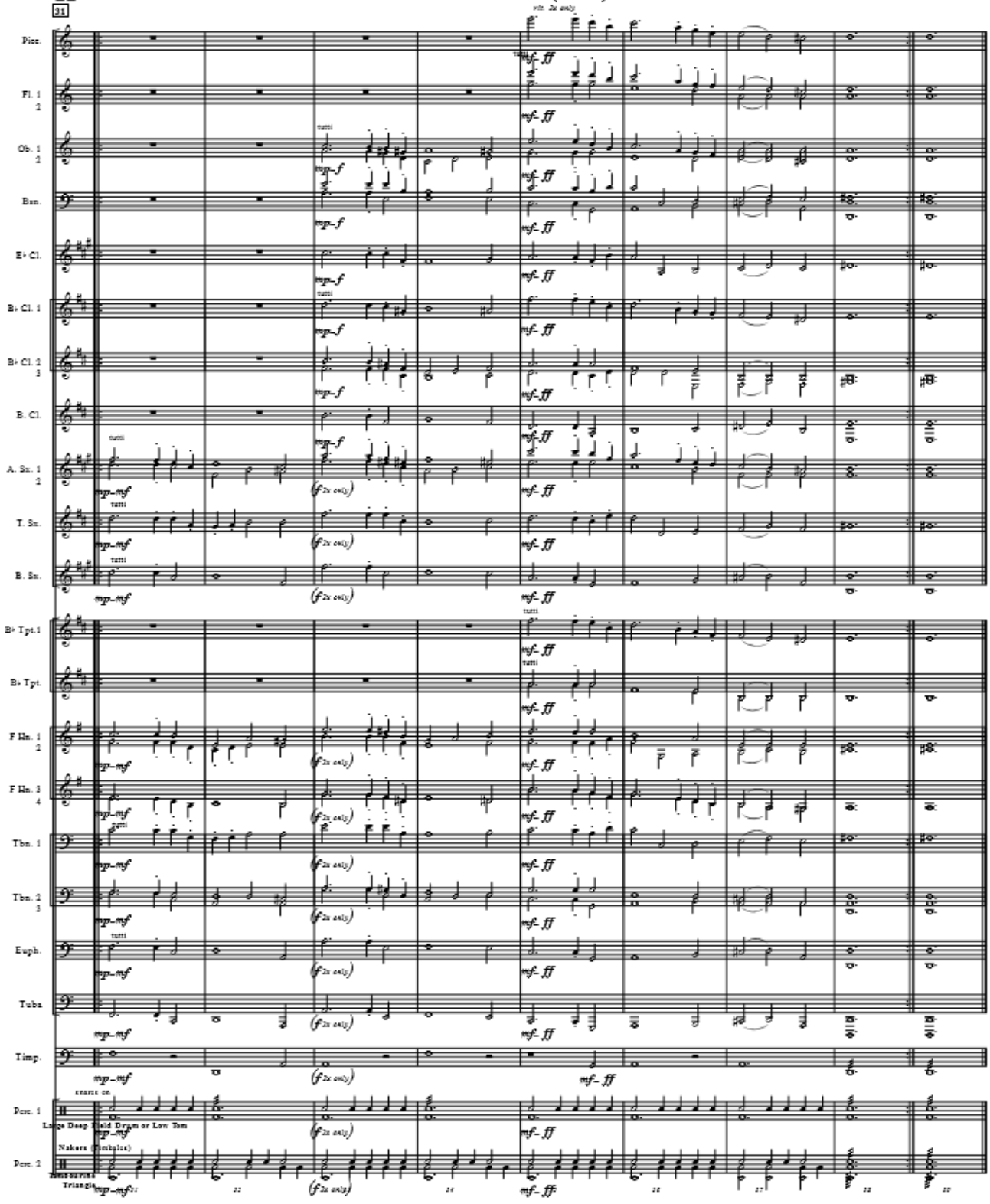

Presto in one ♩.= 56 (♩= 168)
Piccolo
Flute 1
2
Oboe 1
2
Bassoon 1
2
Clarinet in E♭
B♭ Clarinet 1
B♭ Clarinet 2
3
Bass Clarinet
Alto Sax 1
2
Tenor Sax
Baritone Sax
B♭ Trumpet 1
B♭ Trumpet 2
3
F Horn 1
2
F Horn 3
4
Trombone 1
Trombone 2
3
Euphonium
Tuba
Timpani
Percussion 1
Percussion 2
(1 per part)
f (1 only)
f (1 only)
f
S.D. snares off
tr
Nakers (Timbales)
tr

Banchetto Musicale (1617) Suite I




25
Picc.
Fl. 1 2
Ob. 1 2
Bsn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2 3
B. Cl.
A. Sx. 1 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt.
F Hn. 1 2
F Hn. 3 4
Tbn. 1
Tbn. 2 3
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
(1 only)
2. (1 only)
f
mf

Banchetto Musicale (1617) Suite I



S.D.G.

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